

The INLAND PRINTER



JANUARY 1936

JUNGE



Photo by Alfred Cheney Johnston, for Lennen & Mitchell and Old Gold Cigarettes

"Coated Paper is necessary to the satisfactory reproduction of fine photographs by printers. The new neutral 'blue-diamond' whiteness achieved by The Martin Cantine Company in its coated papers is a valuable and distinct contribution, in that it enables the printer to get more faithful reproductions of the snap and vitality of original prints."

Write for specimens, or ask your distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information"—showing coated papers for all requirements. THE MARTIN CANTINE CO., Saugerties, N. Y. Specialists in Coated Papers since 1888.

ALFRED CHENEY JOHNSTON

Cantine's



COATED PAPERS

IN 1936—

Buyers of printing in 1936 will be interested more in the result-producing effectiveness of their printing and less in its cost to them.

They will be governed more by real value to them and less by the price of a job.

They will properly be insistent on adequate and up-to-date facilities for putting their important sales messages into type.

Outmoded typefaces and worn and broken types will not prove sufficient in the business up-turn.

Only the most modern of typefaces will satisfy the requirements.

The system of job and display composition which perfectly fills this prescription is Ludlow.

With matrices instead of type in your cases, composition resources are unlimited. With slugs freshly cast for every line in the job, there are no worn and broken letters—and make-ready time is reduced to the minimum.

With the distinguished modern typefaces produced by the Ludlow organization, the most exacting requirements for dynamic "bring back

the bacon" typography can be satisfied with ease and economy.

Ludlow equipment will do wonders toward putting any printer in the forefront of the race for truly profitable business in 1936.

Hundreds of commercial printers throughout the country have found the Ludlow helps them immensely toward earning a satisfactory profit.

For experience has shown that costs of Ludlow composition are low while the selling value is high.

We shall be glad to provide printers interested in more profitable operation—without the slightest obligation—with full information regarding the Ludlow system of hand-set, slug-cast composition.

LUDLOW TYPOGRAPH COMPANY

Set in Ludlow Tempo Bold and Tempo Heavy. The 144-point advertising figures are cast lengthwise on the slug.

2032 Clybourn Avenue + + + Chicago, Illinois

Please Mention The Inland Printer When Writing to Advertisers

I

NATIONAL MAGAZINE ADVERTISING

Now sells Caslon for you to 600,000 buyers

Throughout 1936, advertisements in leading magazines such as *Time* and *Business Week* will tell more than 600,000 business executives about the remarkable quality and economy of the improved 1936 Caslon Bond.

When you recommend Caslon during 1936, you suggest a paper already favorably known to most of your customers—a paper that cuts down press time because of its printing quality, and available to you at a low price that insures your profit.

Caslon national advertising creates thousands of new prospects for letter-



heads and business forms. To help you sell them, Caslon offers a tried and proven Selling Plan for Printers.

Included is all the material you need to get these orders: Portfolios, advertising enclosures, newspaper mats, etc. — all free to every printer who uses Caslon Bond. Order a carton of the 1936 Caslon Bond and start now to profit from Caslon national advertising. Send coupon for full details of complete Selling Plan.

The 1936
CASLON BOND

THE MUNISING PAPER COMPANY

1963 Field Building, Chicago

Please give us complete information about
your free Selling Helps for printers.

(Name) _____ (Position) _____

(Company) _____

(List name of your Caslon distributor above)

Please attach your business letterhead

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1935, The Inland Printer Company.

Machiavelli's Prince was One Hundred Years behind his time because Printing was Primitive



IT WAS WITH FEAR and distaste that, in 1502, Niccolò Machiavelli, citizen of Florence, faced Caesar Borgia in his camp. Machiavelli's mission was dangerous. He was to conquer with craft the military threat of Borgia's power—watch him—checkmate every move he made. Yet, during this contest of wits Machiavelli's dislike of Borgia turned to admiration. For in his enemy, Machiavelli found a dazzling embodiment of his ideal . . . a ruler strong enough, subtle enough to unite petty principalities and warring city states into a single, strong, unified nation.

Thus inspired, Machiavelli wrote "The Prince," that handbook of political wisdom which has become the foundation for our present system of great powers and centralized governments. Yet because printing was in its most primitive form at that time, Machiavelli never lived to see his ideal realized. Not for 100 years, until the art of printing became more practical and kings and commoners were able to read and profit by his teachings, did the great nations of Europe begin to take shape.

Thus it becomes evident that political progress like scientific and ethical progress is primarily dependent on the advance of printing. Today the most important advance in printing is Kleerfect—The Perfect Printing Paper.

Kleerfect makes possible at lower costs than ever before printing of equally high quality on both sides of the same sheet. For in Kleerfect, two sidedness of surface and color have been banished for all practical purposes. More, the color of Kleerfect is a new neutral shade which eliminates glare and brings the maximum effectiveness to reproductions in one to four printed colors. Kleerfect's strength is tempered to permit the economy of high press speeds . . . its opacity is great enough to prevent the show thru of heavy solids . . . its ink absorption is balanced to give thorough coverage at high speeds.

Before you publish your next magazine, catalog or direct mail piece, see samples of printing on Kleerfect and learn of the economy which Kleerfect brought to these jobs. A request to your paper merchant will bring them to you.

KIMBERLY-CLARK CORPORATION

ESTABLISHED 1872

NEENAH, WISCONSIN

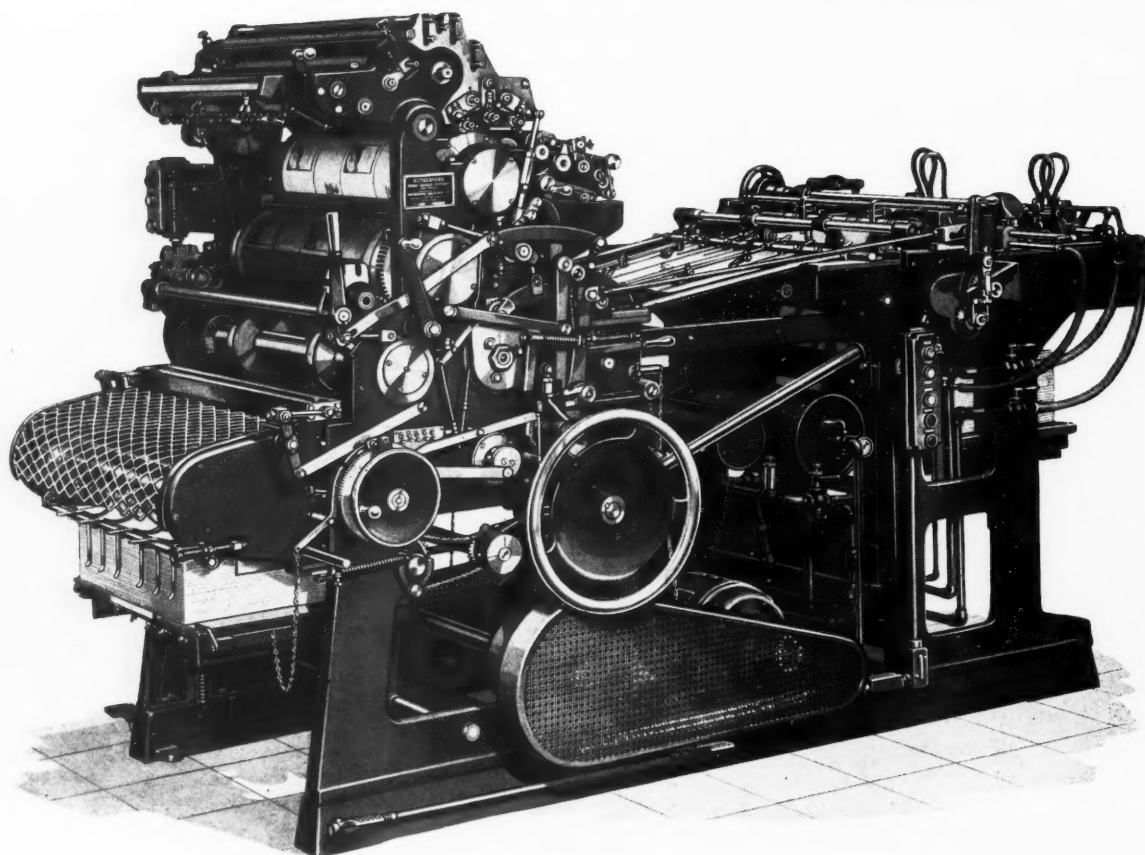
CHICAGO, 8 South Michigan Avenue • NEW YORK, 122 East 42nd Street

LOS ANGELES, 510 West Sixth Street

Kleerfect
THE PERFECT PRINTING PAPER
MANUFACTURED UNDER U.S. PAT. NO. 1,918,779

Please Mention The Inland Printer When Writing to Advertisers

19x25 RUTHERFORD HIGH-SPEED OFFSET JOB PRESS



EQUIPPED WITH NUMBERING AND PERFORATING ATTACHMENTS

A Rutherford representative will be pleased to show you this high-speed offset job press in operation in any of the following cities: New York . . . Boston . . . Chicago . . . Los Angeles . . . San Francisco

RUTHERFORD MACHINERY COMPANY

DIVISION GENERAL PRINTING INK CORPORATION

100 Sixth Avenue, NEW YORK CITY CHICAGO CINCINNATI LOS ANGELES



This GIANT Job- *Reply Cards and* *Letters for the* **LITERARY DIGEST** **"NEW DEAL" POLL** *Was FOLDED on these* **FIVE** *MODEL 'W' CLEVELANDS*



10,000,000

**Reply Cards
Folded Three-up
and Cut apart
on Folder**

10,000,000*

**Letters folded
three folds-1 up**

This HUGE Task of recording the sentiments of 10,000,000 voters on a Live Issue at a critical time has called for prompt and reliable service.

*5,000,000 letters folded on other Cleveland models.

THERE IS PROFIT IN SMALL FOLDING!

The Model "W", the smallest Cleveland Folder, completed this unusual job right on schedule, each machine operating at a speed of 17,000 sheets—51,000 cards—per hour; 15,000 three-fold letters per hour.

This little folder, handling sheets up to 14x20", has proved its value for doing the great variety of small sheet folding on runs of a few hundred, as well as on jobs running into the millions.

Quick to set, easy to operate, accurate, high speed, low cost per 1,000.

Check over your job folding for the past few months—you will be surprised to learn how many jobs come within the folding and size range of this small folder. Then ask us to tell you more about its exceptional earning power in plants where it is now operating.

DEXTER FOLDER COMPANY

28 West 23d Street, New York, N. Y.

CHICAGO
117 W. Harrison St.
ST. LOUIS
2082 Railway Ex. Bldg.

ATLANTA
Dodson Printers Supply Co.
231 Pryor St., S. W.

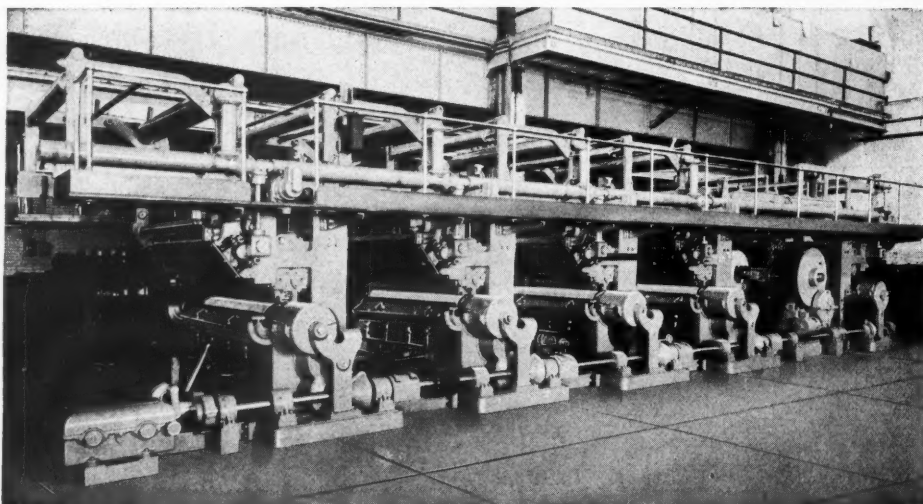
BOSTON
185 Summer St.
PHILADELPHIA
5th and Chestnut Sts.

SAN FRANCISCO
LOS ANGELES-SEATTLE
Harry W. Brintnall Co.

CLEVELAND
1931 E. 61st St.

Please Mention The Inland Printer When Writing to Advertisers

The World's Finest
MULTI-COLOR ROTOGRAVURE PRESS



Hoe Five-Unit Multi-Color Super-Production Rotogravure Press with Hoe Reel and High-Speed Paster

The new Hoe Super-Production Rotogravure Press assures the maximum production and the finest quality and register of multi-color rotogravure printing at 15,000 to 20,000 cylinder revolutions per hour, equivalent to 30,000 to 40,000 papers per hour.

Copies of newspaper multi-color rotogravure work done at these speeds and of monotone work done at even higher speeds will gladly be sent on request.

R. **HOE** • *General Offices* •
910 East 138th Street
(at East River)
• *New York City* •
& Co., Inc.
BOSTON SAN FRANCISCO CHICAGO

In Fifty Years...



WHAT changes the world has seen since "horse-car days"—some fifty years of startling transformations.

•
Basically right so long ago, **PEERLESS** has retained its characteristics unchanged through more than half a century.

PEERLESS

Black

Standard in the formulation of finer Lithographic, Offset, Four-Color, Non-Scratch, Half-Tone Inks, Carbon Papers and Typewriter Ribbons.



Let the Peerless Imp be your guarantee of satisfaction

THE PEERLESS CARBON BLACK CO.
PITTSBURGH, PA.

•
Sole Selling Agents:

BINNEY & SMITH CO.
41 EAST 42nd STREET, NEW YORK



PLEDGED TO SERVE

LANCASTER BOND

"The Aristocrat of Bonds"



Throughout the country substantial supplies of Lancaster Bond stand ready to serve printers in their need for a fine 100% rag bond paper.

Pledged to the highest ideals of service and value Lancaster Bond has grown in popularity until it is now the largest tonnage all rag bond in the United States.

This enviable achievement in the bond paper industry has come through years of discriminating raw material purchases, improved laboratory science, generations of machine craftsmen working in a perpetually modernized mill, strictly held to one ideal,—to manufacture the best 100% clean, white rag bond possible.

Paper merchants everywhere are ready to deliver Lancaster Bond "The Aristocrat of Bonds" to you. Hand sorting means every sheet is "pledged to serve".

GILBERT PAPER COMPANY • MENASHA, WISCONSIN

Other Popular Gilbert Papers: Dreadnaught Parchment, Valiant Bond, Radiance Bond, Resource Bond, Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.



Versatility

FOR THE MANY DIFFERENT DEMANDS OF A MANY SIDED PRODUCTION

• Perhaps nothing is quite so versatile as the business locale of a modern town or city. Catering to teeming throngs with the great variability of human nature in all its different grades of culture and shades of opinion, Main Street or Broadway meets and fills the demands and desires of both—those with the most simple, others

with the most sophisticated, tastes. But even the marts of the metropolis fulfill no more thoroughly their destiny than does the Harris GT 38 x 52 Two Color Offset Press. Let unsurpassed quality and quantity rule in your press room with a Harris. It will actually pay for itself out of earned profits.

Speed • Volume • Ease of Operation • Accessibility • Accuracy — MEAN FINE QUALITY, EXTRA PRESS ROOM PROFIT



HARRIS • SEYBOLD • POTTER

General Offices: 4510 East 71st St., Cleveland, Ohio
Harris Sales Offices: New York, 330 West 42nd Street •
 Chicago, 343 South Dearborn Street • Dayton, 813
 Washington Street • *Factories:* Cleveland • Dayton

HARRIS

BABS MEETS MR. GETZ

Babs has a Single-track Mind, but She's on the Right Track



“Oh, Mr. Getz, isn't it wonderful that you have been making Buckeye Cover for 62 years?”

“Yes, Miss Babs, ever since I was 13 years old. I can see by looking at you that it's going to be hard to keep *you* here 62 years.”

The Buckeye Cover Girl has now made the acquaintance of Mr. Conrad Getz, Dean of the Beckett paper makers. Babs knows and Mr. Getz knows that Buckeye *keeps* its friends. We have customers now who were buying from us long before Mr. Getz was born.

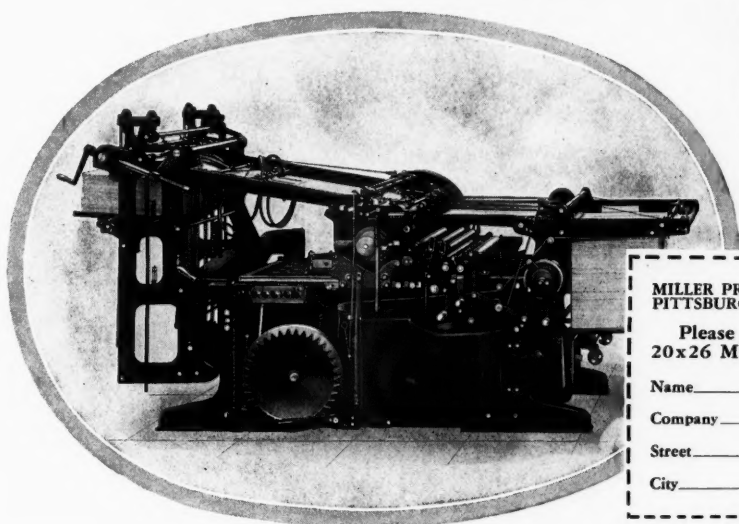


THE BECKETT PAPER CO., *Makers of good paper in Hamilton, Ohio, since 1848*

To Produce Fine Printing

- To produce fine printing is always admirable... but to produce fine printing profitably is far more satisfying.
- Therefore to fine printers everywhere we recommend the 20x26 Miller Simplex in which are happily combined the utmost requisites of both quality and profit.
- In the Simplex, Quality comes from heavy, uniform impression; from perfect register; and from abundant, smooth distribution. Profit is assured by quick get-away; by high, unhurried speed; and by steady, uninterrupted production.
- Many of the finest and most successful plants everywhere are users of the Miller Simplex. Its Quality and Profit possibilities can easily be demonstrated. You owe it to your business to investigate... why not use the coupon below?

- MILLER SIMPLEX AUTOMATIC
4500 Unhurried Impressions per hr.



millers

PRINTING MACHINERY
COMPANY, Pittsburgh, Pa.

(Branches or Agents Everywhere)

MILLER PRINTING MACHINERY CO.
PITTSBURGH, PENNSYLVANIA

Please mail us catalogue and full particulars of the
20x26 MILLER SIMPLEX AUTOMATIC.

Name

Company

Street

City State

Please Mention The Inland Printer When Writing to Advertisers

Why Superior Retouching Will Please Your Customers

A printer's customers are the hardest customers to please. So often they have no clear idea what they want—particularly when it comes to photo retouching. It takes long experience with a wide variety of products to learn what is really wanted. That's the kind of experience you'll find here. Since 1924 we have been retouching photographs for a large and diversified group of customers—printers, large manufacturers, advertising agencies, mail-order houses. We know what pleases. And because retouching is only one phase of our complete engraving service we

always have the printed reproduction in mind. The sparkle and life which our artists can put into the dulllest photo won't fade out in the engraving.

We have the personnel, equipment and experience to put the right touch in *your* retouching. Whether you use our complete engraving service or just part of it—whether your jobs are large or small—you'll get superior results by sending your work to Superior. Let us show you on your next job.

If you are located outside Chicago, our special mail department is equipped to give you the same high standard of service we give to our local clients. Write today for facts.



THIS IS PROGRESS

It has been our purpose to make Monotype users independent of outside sources of supply in meeting the demands of their customers. The manner in which we have met this obligation is shown by the number of Monotype type faces cut IN COMPLETE SERIES during the "depression" years.

MONOTYPE MACHINE TYPESETTING FACES

American Caslon and Italic, No. 637 8, 10, 11, 12, 14 and 18 pt.	Deepdene Bold and Italic, No. 317 6, 8, 10 and 12 pt.	Sans Serif Extrabold and Italic, No. 332 (2 versions) 6, 8, 10 and 12 pt.
Baskerville and Italic, No. 353 6, 8, 9, 10, 11, 12, 14 and 18 pt.	Sans Serif Light and Italic, No. 329 (3 versions) 6, 8, 10, 12, 14 and 18 pt.	Stymie Light, No. 190 6, 8, 10 and 12 pt.
Baskerville Bold, No. 453 8, 9, 10, 11 and 12 pt.	Sans Serif Bold and Italic, No. 330 (3 versions) 6, 8, 10, 12, 14 and 18 pt.	Stymie Medium, No. 290 6, 8, 10 and 12 pt.
Century Schoolbook and Italic, No. 420 6, 8, 9, 10, 11, 12, 14, 16 and 18 pt.	Sans Serif Medium, No. 331 (2 versions) 6, 8, 10, 12, 14 and 18 pt.	Stymie Bold, No. 189 6, 8, 10 and 12 pt.
Deepdene and Italic, No. 315 6, 8, 10, 12, 14 and 18 pt.		Stymie Extrabold, No. 390 6, 8, 10 and 12 pt.

MONOTYPE DISPLAY FACES FOR HAND COMPOSITION

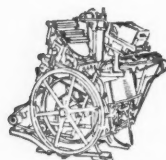
American Caslon, No. 637 14, 18, 24, 30 and 36 pt.	Hess Neobold, No. 363 36 and 36H4 pt.	Sans Serif Extrabold Italic, No. 3321 (2 versions) 14, 18, 24, 30, 36, 42, 48, 60 and 72 pt.
American Caslon Italic, No. 6371 14, 18, 24, 30 and 36 pt.	Hess Pendrawn, No. 358 36 and 36H4 pt.	Sans Serif Extrabold Cond., No. 333 14, 18, 24, 30, 36, 42, 48, 60, 72 and 72H4 pt.
Baskerville, No. 353 14, 18, 24, 30 and 36 pt.	Sans Serif Light, No. 329 (3 versions) 12, 14, 18, 24, 30, 36, 42, 48, 60, 72 and 72H4 pt.	Sans Serif Lined, No. 430 24, 30 and 36 pt.
Baskerville Italic, No. 3531 14, 18, 24, 30 and 36 pt.	Sans Serif Light Italic, No. 3291 (2 versions) 14, 18, 24, 30, 36, 42, 48, 60 and 72 pt.	Stymie Light, No. 190 14, 18, 24, 30, 36, 48, 60 and 72 pt.
Baskerville Bold, No. 453 14, 18, 24, 30, 36, 48, 60 and 72 pt.	Sans Serif Light Condensed, No. 357 14, 18, 24, 30, 36, 42, 48, 60 and 72 pt.	Stymie Light Italic, No. 1901 14, 18, 24, 30 and 36 pt.
Bodoni Bold Condensed, No. 775 14, 18, 24, 30, 36, 42, 48, 60, 72 and 72H4 pt.	Sans Serif Medium, No. 331 (2 versions) 14, 18, 24, 30, 36, 42, 48, 60 and 72 pt.	Stymie Medium, No. 290 14, 18, 24, 30, 36, 48, 60 and 72 pt.
Century Bold Condensed, No. 418 14, 18, 24, 30, 36, 42, 48, 60, 72 and 72H4 pt.	Sans Serif Medium Cond., No. 354 14, 18, 24, 30, 36, 42, 48, 60 and 72 pt.	Stymie Medium Condensed, No. 590 14, 18, 24, 30, 36, 48, 60 and 72 pt.
Century Bold Extended, No. 518 14, 18, 24, 30 and 36 pt.	Sans Serif Bold, No. 330 (3 versions) 12, 14, 18, 24, 30, 36, 42, 48, 60, 72 and 72H4 pt.	Stymie Bold, No. 189 14, 18, 24, 30, 36, 48, 60 and 72 pt.
Deepdene, No. 315 14, 16, 18, 24, 30, 36, 42, 48 and 60 pt.	Sans Serif Bold Italic, No. 3301 (2 versions) 14, 18, 24, 30, 36, 42, 48, 60 and 72 pt.	Stymie Extrabold, No. 390 14, 18, 24, 30, 36, 48, 60 and 72 pt.
Deepdene Italic, No. 3151 14, 16, 18, 24, 30, 36, 42, 48 and 60 pt.	Sans Serif Extrabold, No. 332 (2 versions) 12, 14, 18, 24, 30, 36, 42, 48, 60, 72 and 72H4 pt.	Stymie Extrabold Cond., No. 490 14, 18, 24, 30, 36, 48, 60 and 72 pt.
Deepdene Bold, No. 317 14, 18, 24, 30, 36, 42, 48 and 60 pt.		
Deepdene Bold Italic, No. 3171 14, 18, 24, 30, 36, 42, 48 and 60 pt.		

(Specimen Sheets Sent on Request)

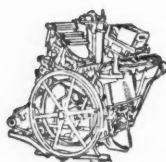
LANSTON MONOTYPE MACHINE CO.
MONOTYPE BUILDING, 24TH AT LOCUST STREET, PHILADELPHIA, PENNA.

Please Mention The Inland Printer When Writing to Advertisers

IF YOU WERE LIMITED TO ONE PRESS?



You would, naturally, want the most versatile press on the market; a press which would handle tissue paper and cardboard with equal facility, as well as do a first-class job on all grades of stock in between, whatever their nature or finish. It would also have to handle envelopes, booklets, folders for imprint, business cards, gummed labels, show cards, glassine bags and paper sacks. Occasionally it would have to tackle die-cutting and embossing, print on cartons of various shapes and sizes and be able to take an oversize sheet.



In short, it would have to take the run of the hook, and do it profitably; the profit part depending upon low overhead, speed of production and the delivery of a first-class job. All of which again depend on ease of operation, rigidity and strength of impression, good distribution of ink and speedy automatic feed and delivery. The value of these features depends in turn upon the right kind of materials, the precision of their manufacture and assembly and the quality and strength of the raw materials in the first place.



At this point, printers who are not acquainted with the KLUGE AUTOMATIC PRESS may be pardoned for exclaiming, "Heck! there's no such machine. And if there is, there isn't enough money to buy it." . . . As a matter of fact, the Kluge fills all the above requirements—and then some—which makes its exceedingly low cost all the more surprising. That is the reason, too, why it is outselling all other presses on the market. So, if you are contemplating the replacement of an obsolete press, increasing your production facilities or looking for more profits, let us suggest that you talk the matter over with our representative.

Brandtjen & Kluge, Inc., Mfrs., St. Paul, Minn.

BRANCHES WITH OPERATING EXHIBITS:

NEW YORK.....77 White Street	DETROIT.....1051 First Street	ATLANTA.....150 Forsyth Street, S. W.
PHILADELPHIA.....253 N. 12th Street	CHICAGO.....106 W. Harrison Street	SAN FRANCISCO.....451 Sansome Street
BOSTON.....27 Doane Street	ST. LOUIS.....2226 Olive Street	LOS ANGELES.....1232 S. Maple Ave.
	DALLAS.....217 Browder Street	



A MAGAZINE SELF CREATED

● Volume 1, Number 1, "*MORE BUSINESS*" will appear during the First Week in January, 1936. It is a monthly publication of 16 pages, 11 x 14 inches in size and the sole Voice of Letterpress Printing and Photo-Engraving. Its mission is to effectuate National Prosperity through the intelligent use of Letterpress Printing as a Stimulant to Business. It is distributed Free to the Buyers and Users of Printing. Its purpose is to make known and to demonstrate the characteristics and technique of Letterpress Printing to aid advertisers in the preparation of materials that will attain their objective—more business.

P O I N T S T O C O N S I D E R

1. "*MORE BUSINESS*" will confine itself strictly to telling the story of Letterpress Printing and Relief Platemaking.
2. "*MORE BUSINESS*" is not aimed against any process, firm or group. Its efforts are all constructive—not destructive.
3. "*MORE BUSINESS*" is furnished *free of charge* to buyers and users of Printing of every kind.
4. "*MORE BUSINESS*" will say collectively for Letterpress Printing what you try to say individually.
5. "*MORE BUSINESS*" can be purchased by Printers in lots of ten or more for their own distribution. Full particulars sent on request.

Published by the **AMERICAN PHOTO-ENGRAVERS ASSOCIATION**
166 WEST VAN BUREN STREET • CHICAGO, ILLINOIS

ASK YOUR PHOTO-ENGRAVER FOR YOUR COPY

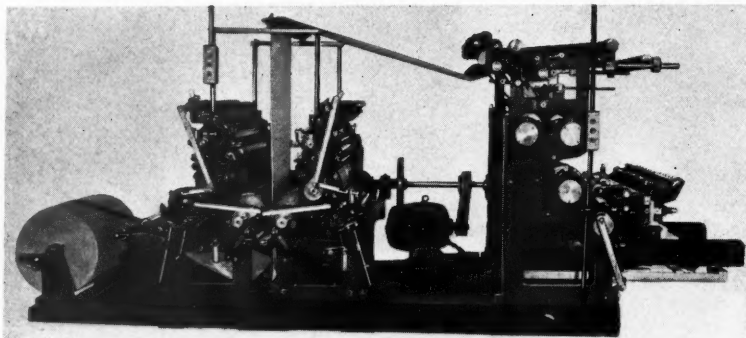
Please Mention The Inland Printer When Writing to Advertisers

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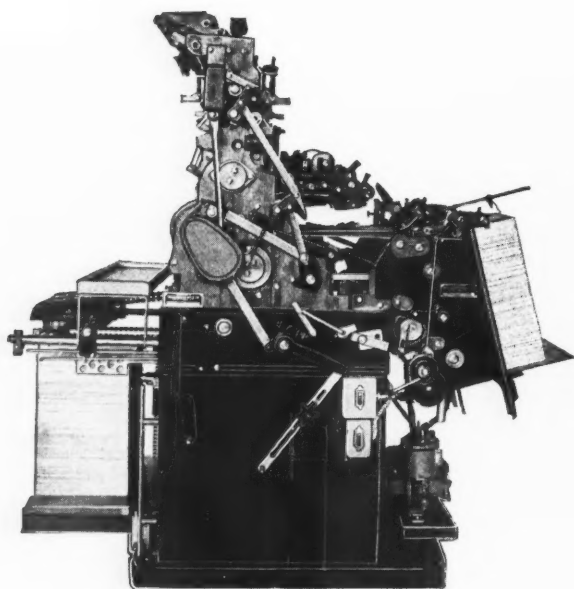
OUTSTANDING PRESSES By WEBENDORFER

"SIMPLIFIED OFFSET"

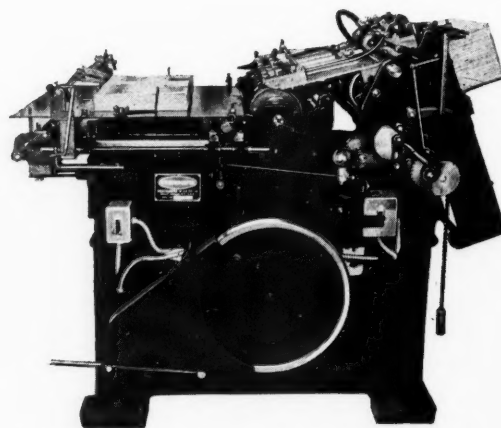
Get Your Copy of
this Book Today—
No Cost—
No Obligation



LARGE WEBENDORFER, 22 x 34 PERFECTING WEB UNIT REEL FEED OFFSET PRESS
WITH MAGAZINE FOLDER.



WEBENDORFER 14 x 20 OFFSET JOBBER



WEBENDORFER 10 x 15 LITTLE GIANT LETTER PRESS

SHEET OFFSET

SHEET SIZE

12 x 18
16 x 22
22 x 26

LETTER PRESS

LITTLE 10 x 15 GIANT

WEB UNIT OFFSET

11 x 17
17 x 22
22 x 34
and up

American made by

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

Cuts Down Running Time !



Like the modern streamlined train, Maxwell Bond and Maxwell Offset cut down running time. No delays because of paper, when you use the Maxwell Twins. They slip through the presses with the greatest of ease.

Paper performance means paper satisfaction when Maxwell is used; excellence of printing surface; clear blue-white color; purity of tone; absence of lint and fuzz; unusual strength and folding qualities are all features unique in papers so modestly priced.

Write on your stationery for portfolios of Maxwell Offset and Maxwell Bond, showing all the various weights, colors, and finishes.

THE MAXWELL PAPER COMPANY
FRANKLIN, OHIO



Maxwell Bond
WATERMARKED
Maxwell Offset
TUB-SIZED

Soon Parade

WHAT more convincing evidence of the supremacy of letterpress printing could one see than the weekly and monthly parade of America's leading magazines? Here are production problems infinitely greater than any buyer of commercial printing has to face. And they have all been solved by the unbeatable economy and efficiency of the letterpress process. From the aristocratic "class" publications selling up to fifty cents per copy to the five and ten cent ones which must be manufactured by the million on much cheaper paper, it is obvious that the closer the adherence to the time-honored rules of letterpress precision in relief plate making and printing, the more astonishingly wonderful the result in quality. Thus the miracle of modern natural-color photography may be seen superbly reproduced on magazines which are printed on machine finish and super-calendered papers. But this is not all. There are other miracles to be observed in this parade, notably the new magazine *Esquire*, a pronounced success despite its high price and millionaire manner. Then there is the fifty-year-old *National Geographic Magazine* to further refute the belief that quality right straight through, from paper to printing, cannot be made to pay on high-priced magazines of huge editions. This distinguished publication of the National Geographic Society runs to a million copies per month on a number-one coated paper and carries from sixteen to thirty-two pages per issue in full color. It requires twenty mail cars to move a single month's edition of the *Geographic* out of Washington, D. C. What a tribute to the supremacy of letterpress! What a conclusive answer to those who



would depart from this method of printing on the pretense that it calls for "the expense" of electrotyping. None of the magazines shown on the opposite page could have been produced so effectively or economically by any other process.

INTERNATIONAL ASSOCIATION OF ELECTROTYPERS AND STEREOTYPERS

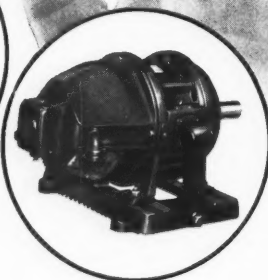
Each Unit Designed by Product *That's Why You Get*

COMPLETE INSTALLATIONS
BY ONE

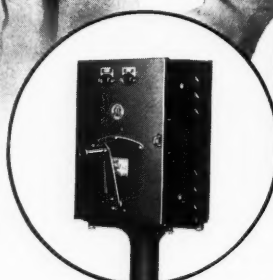
CO-ORDINATED
PRINTING SPECIALIST



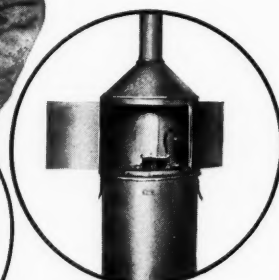
POWER AND
DISTRIBUTION



MOTORS



CONTROL



ELECTRIC HEAT

IT IS the extra values—superior design, perfection of detail, quality workmanship—which make it more profitable for you to use General Electric equipment.

To give you these values, General Electric has not only trained and experienced printing-equipment engineers to serve you, but also a specialized staff for each individual line of apparatus used in the printing industry.

G-E motors are designed and manufactured by men who have had experience in designing and making every type and size of motor, from the great 22,500-horsepower motors which drive the *U.S.S. Lexington* to small electric-typewriter motors.

A control department which has designed and made thousands of different types of controls for every sort of

installation, from small push-button stations to the intricate Panama Canal control system, makes sure that you get the best possible controls for your job.

Electric stereotype heating was pioneered by G-E heating engineers. Today, these engineers continue to lead in the successful application of electric heat throughout the printing industry.

Switchgear, switchboards, transformers, wire, and electric cable—all are made by men who are experts in their particular line. The printing-equipment engineer provides close co-operation between these individual-line specialists and integrates the final design of every installation so that all the units are brought together into one highly efficient, complete printing equipment.

G E N E R A L

Specialists— *Extra Value from G-E Equipment*

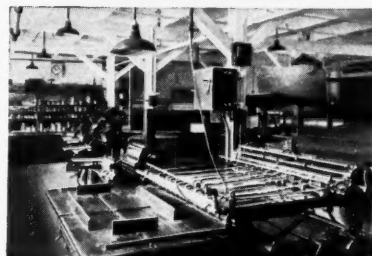
FOR EVERY PLANT— LARGE OR SMALL

GENERAL ELECTRIC can supply reliable equipment to fill every electrical requirement for every type of printing establishment—from the smallest job shop with one or two platens to the largest printing and publishing houses; from the smallest weekly paper with a single flat-bed press to the largest metropolitan daily with modern high-speed presses.

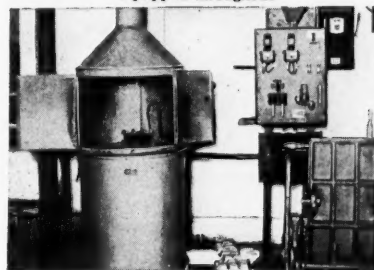
Dependability is difficult to include in specifications, but easy to get if you insist on General Electric equipment throughout your plant. When you are buying new, or modernizing existing, equipment, it will pay you to take full advantage of the facilities of the General Electric Company. A nation-wide system of sales offices, service shops, and warehouses is always ready to serve you. For detailed information, get in touch with the printing-equipment specialist in the nearest G-E sales office. General Electric, Schenectady, New York.



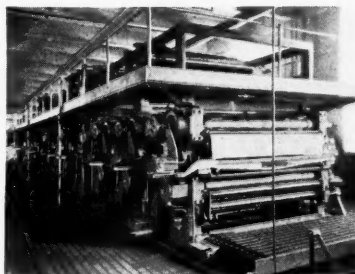
Section of one press room in large G-E equipped commercial printing house



Typical small job shop, completely G-E equipped throughout



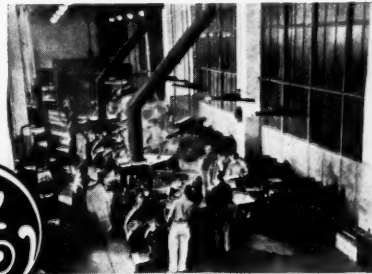
Standard small-size G-E metal-melting pot, used in printing plant for flat-casting and repigging



One row of modern, high-speed press units with G-E drives and control throughout—typical of large metropolitan dailies



Press room completely G-E equipped, typical of installations in small newspaper plants

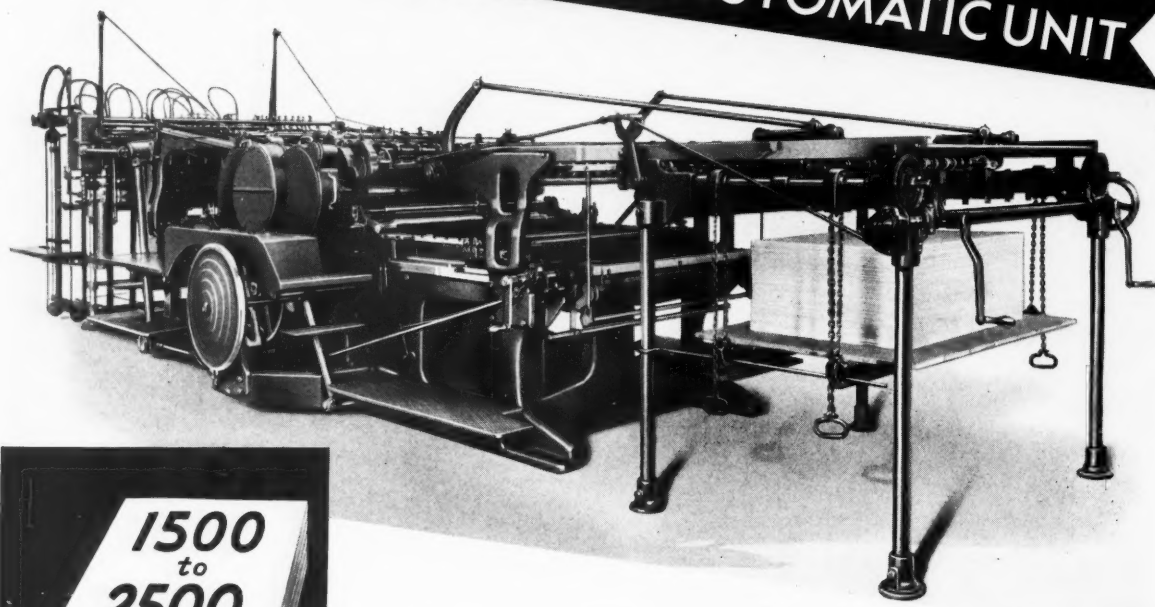
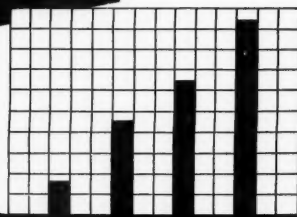


Typical stereotype room in large metropolitan daily using G-E electric stereotype heating equipment

020-227

E L E C T R I C

You're Way Ahead
with the
MIEHLE 46 TWO COLOR AUTOMATIC UNIT



*Greater Speed . . . More Convenience
 To Meet Today's Production Demands*

• You save on both made-ready and running time—your possibilities for profits are increased—you can talk quality and price in the same breath . . . That's why it will pay you to replace slow, inadequate equipment with the advanced Miehle 46 Two Color Automatic Unit. It delivers 1500 to 2500 impressions per hour in accurate register—handles sheets from 16x19 inches to 32x45½ inches—provides new features for rapid handling and preparation with smooth performance. Proven principles of Miehle engineering, an especially designed Dexter feeder, and the latest Kimble electrical equipment combine to give exceptionally high production . . . Compare the capacity of this press with your present equipment. Figure the added profits. The Miehle 46 Automatic is also built in a one-color unit. Write for specific information and illustrated folder today.

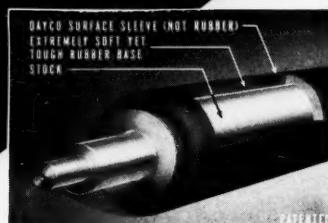
The Miehle



MIEHLE PRINTING PRESS & MFG. CO.
 FOURTEENTH AND SO. DAMEN AVE. CHICAGO
 Sales Offices in Principal Cities



**"In Their Second Year
—and they Look Like New"**



**YES, SIR! DAYCO ROLLERS
SURE TAKE THE
GRIEF OUT OF PRINTING**

Today Dayco Rollers are proving a revelation in thousands of printing plants throughout the country. They're saving time and money and making it possible to turn out better work. For example, a printer and publisher in Maywood, California, says:

"We are in the second year with one set and feel that Dayco Rollers have materially aided us in making money in this plant.

"First: We have had no replacements. With the rollers we were using, replacement was necessary about every sixty

days. At times they failed to last throughout a night shift.

"Second: The air condition in the shop has improved tremendously, because of reduced ink spray from presses.

"Third: Dayco Rollers fail to show wear despite the length of usage. Today ours look just as good as new. They sure take the grief out of printing."

But that isn't all. The patented, exclusive construction of Dayco Rollers accounts for the fact that they are not affected by temperature and humidity conditions. There's no loss of production by slowing down or stopping presses because of roller troubles. Daycos don't soften and

swell or stiffen and shrink. They require only one adjustment. They maintain proper tack; give better ink distribution. They don't absorb ink or moisture. They permit quick color changes. They reduce investment by making fewer spare rollers necessary. They stand up longer and cut roller costs.

Dayco Rollers are available in any degree of softness for every type of press and every class of printing. Write us at once for complete information and a copy of the handsome Dayco catalog.

THE DAYTON RUBBER MFG. CO.
DAYTON, OHIO

Dayco "Stayput" Rollers

are made especially for newspaper work. They meet today's requirements of higher speeds and the use of many half tone illustrations. Distributed through the NELSON ROLLER COMPANY, Tribune Tower, Chicago, Illinois.

BRANCHES AND DISTRIBUTORS

The Dayton Rubber Mfg. Co. • New York—1511 Park Murray Bldg., 11 Park Place • Chicago—Room 644, 20 N. Wacker Drive • Detroit—2970 W. Grand Blvd. • Philadelphia—W. D. Tuck, Bourse Bldg. • Los Angeles—California Printers Supply Co., 411 E. Pico St. • San Francisco—John C. Nicholson, 693 Mission St.

Dayco Rollers

THE ORIGINAL SYNTHETIC RUBBER PRINTERS' ROLLER
THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

Please Mention The Inland Printer When Writing to Advertisers

23

The Chandler & Price 34½" CRAFTSMAN POWER CUTTER

- Accuracy—Speed—Safety—features you look for in any paper cutter. The 34½" Craftsman gives you these—and more:

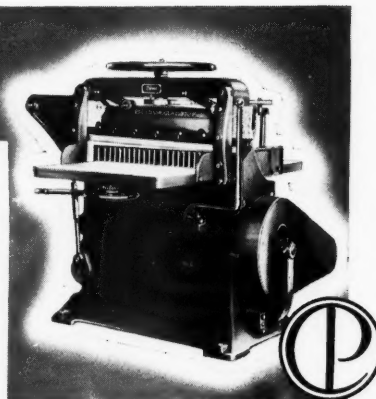
Solid one-piece frame insures *permanent* accuracy; rigid truss-bridge hollow knife bar; knife is *pulled*, not pushed through the stock; three-part back gauge has positive lock that takes up its own wear; enclosed worm gear drive; right hand, natural-position starting control.

Inspect these and many other features at the C & P branch or your C & P dealer's showroom; write us for description and specifications.

THE CHANDLER & PRICE COMPANY • CLEVELAND, OHIO

Branch Offices and Display Rooms:

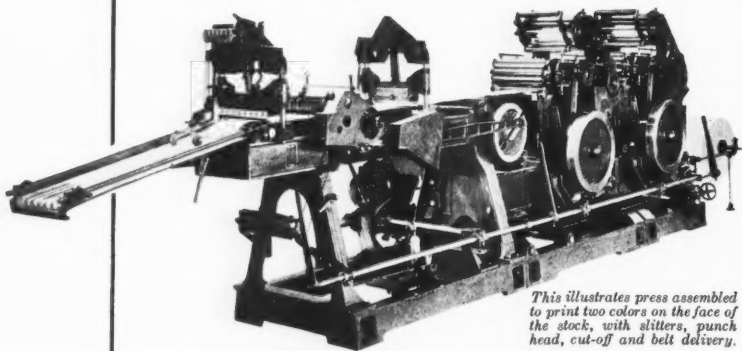
New York: Grand Central Palace, 480 Lexington Ave. • Chicago: Transportation Bldg., 608 S. Dearborn St.



FASTEST FLAT BED PRESS ON THE MARKET ★ 7,500

Once Through the Press Completes the Job!

Impressions Per Hour



This illustrates press assembled to print two colors on the face of the stock, with slitters, punch head, cut-off and belt delivery.

DO YOU PRINT LABELS, WRAPPERS, foil, paper, cotton or silk tags, manifold forms, stamps or tape? "These are just a few of the jobs handled daily on New Era Presses. " Perhaps yours is different, a brand new idea, with it you undoubtedly have a production problem. " A sample of your present work will enable us to show you how this work can be done on **NEW ERA PRESSES**. " Every **NEW ERA PRESS** is a custom job, built to do a specific thing and do it well.

THE NEW ERA MANUFACTURING CO.

375 Eleventh Avenue, Paterson, N. J

JOHN GRIFFITHS CO., INC., Exclusive Selling Agents

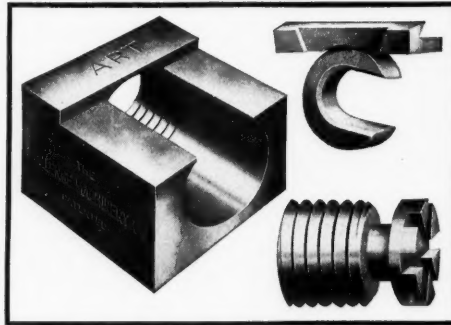
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• PLATE - MOUNTING EQUIPMENT

CHALLENGE

The Last Word in Efficiency

● When it's a matter of saving time or insuring quality work, Challenge Sectional Blocks and Register Hooks are indispensable aids to maximum profits. They solve the toughest plate-mounting problems . . . save an amazing amount of time, trouble and expense . . . Adaptable to every sort of flat bed printing, Challenge Plate-Mounting Equipment facilitates make-up and make-ready on catalogs, book and magazine work, or any close-register job. Critical investigation invited. Write today for illustrated literature and prices.



Challenge Art Hook, above is ideal for color and register work. Operated by a small key. Plates can come together up to thickness of the key.

THE CHALLENGE MACHINERY COMPANY

GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Austin Ave.

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200 Hudson St., NEW YORK

TURN OVER A NEW LEAF —



I RESOLVE
TO USE

A&W
INKS
exclusively



A&W
Company of Canada, Limited
INKS

Happy New Year to Everybody

We take this opportunity of extending to our many friends in the printing and allied trades a very bright and cheerful New Year. To those who have used A. & W. Inks we extend a cordial invitation to continue.

If you have ink troubles of any kind—whether from paper stock, pressroom conditions, or from any other source—don't be afraid to tell us. We employ a staff of printing experts who are always at your disposal.

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The front page of this insert is printed with the following inks:

PERSIAN ORANGE 18074

SHAMROCK GREEN 13539
JOB HALF TONE BLACK 11442

Printed in Canada



THE WAYFARER

Franklin I. Jordan

Demonstrating manipulation in highlights by a wax treatment on an enlargement from a $2\frac{1}{4} \times 3\frac{1}{4}$ film. Engraved in 133 screen by the electric process in etching by HOWARD-WESSON COMPANY, and printed in photo-tone black by THE DAVIS PRESS, INC., both of Worcester, Massachusetts

The Inland Printer

The leading business and technical journal of the world in the printing and allied industries.
Published monthly by The Inland Printer Company, Chicago, Illinois. J. L. FRAZIER, Editor

January, 1936

THE STRATEGY OF PRINTING SALES

The author of this article, who is not writing under his own name, has sold printing with consistent success.

His personal annual sales of quality work ranged from a quarter-to a half-million dollars, and up. The editor asked him to put on paper some notes about the plans and methods that he found worked successfully

SELLING printing is an interesting but difficult game. Canvassing for printing is easy but uninteresting. The former, however, is profitable and encouraging; the latter is discouraging and yields lean returns.

There is too little real salesmanship in the printing field. All employing printers will agree that it is exceedingly difficult to find competent salesmen. Those who are competent do not find it hard to earn handsome annual incomes in the larger cities. There are jobs aplenty open to them, and this was true even during the depths of the depression. So the need for more capable printing salesmen exists, and compensation is adequate to encourage young men to enter this field and exert themselves to the utmost to make good.

In view of the fact that I have sold printing most of my life, and made a very satisfactory living at it, the editor of THE INLAND PRINTER has asked me to put on paper a few observations based on actual experience, on the practical steps a printing salesman can take to lift himself out of the canvassing class. I undertake this with some hesitation, for I know little of the science of sales management and less of the principles of salesmanship as taught in classes or in books. All I can attempt to offer are some practical tips on methods and plans that have worked. So here goes.

1. After a salesman gets a job and starts work on the street, I suggest he devote two evenings a week to improving his knowledge of printing. First, he

should read quite religiously at least one good practical trade journal. This will do several things for him.

First, it will keep him informed of new trends and developments in the industry. It will tell him of new type faces, new paper stocks, new equipment, short cuts in manufacture, and so forth.

Second, the illustrations will show him what good printers, most of them in other cities, and not competitors of his own firm, are doing in the way of typography and design. Many of the ideas, modified to suit individual requirements, he can put to work for his own customers or prospects. The "feel" that he gets of the best current practice in printing design will be of great general benefit in his work.

Third, he will get specific ideas as to pieces of printing which other firms have actually sold to customers. He will use these in ways to be later discussed.

Fourth, he will become familiar with the more outstanding personalities in the industry, both at home and abroad. This will put him in better position, sooner or later, to converse with better informed customers. But he must not try to use a little knowledge in the "smart Aleck" style, for he will be likely only to put his foot into it.

There are many other things he will get from a faithful reading of a good trade journal.

2. The printing salesman with a well balanced knowledge of his own business is so rare that he makes an extraordinary impression on many customers, particu-

larly if he is always careful to claim that he knows less than he does. So, some of our salesman's time out-of-hours should be devoted to reading the standard books on various phases of printing. One of the two evenings a week devoted to such reading will accomplish wonders in the course of a few years.

He need not buy books. Almost every public library has a fair collection of books on printing, and the partiality of the average librarian to this subject makes him willing usually to buy others which are requested.

A good manual of printing will tell our salesman of the nicks on type, of the difference between a platen press and a two-revolution cylinder, how imposition is arranged, indicate the difference between saddle-wire and side-wire stitching, and so forth. The same manual, or another book on typography or type design will point out the differences between type faces and give him an idea of the origins and authorship of the faces in popular use today.

Next should come an elementary book on paper, which will tell him how papers of various kinds are made. He will thus soon learn the basic differences between wove and laid, eggshell and English Finish, supercalendered and coated.

If and when, whether on vacation or otherwise, opportunity offers to visit a paper mill, the ambitious salesman will certainly take advantage of it, for a day spent in a mill will be of lifelong advantage to him in choosing or specifying papers. And it does not hurt, when in

a customer's office, to be able to explain (modestly) the fundamental difference between the English finish and super stocks, with the respective merits of which rival paper salesmen have succeeded in hopelessly confusing the mind of the customer.

A good book on layout might come next in sequence in this "home course" on printing. It should probably be read twice. Thereafter, the salesman should begin to make pencil layouts of real or imaginary jobs. Fortunately, modern layout is so simple that even a man without art training can soon achieve considerable facility in making layouts which will help a customer to crystallize his ideas, and which will be intelligible to the composing room.

A salesman need not strive to become a layout specialist, but some facility in suggesting arrangements of type will often help to give him that little extra edge over a competitor that results in landing an order. A set of assorted colored crayons will prove a great help.

Finally, I recommend the reading of a simple but authoritative book on color and color harmony. This, as well as some of the other books, may require reading twice to get the best out of it.

With this "curriculum" covered in the first year, perhaps, our young salesman should then read a second good book in each field. He can then dip occasionally into related fields such as photography, photoengraving, or electrotyping—some knowledge of which will prove valuable to him. He should never entirely quit spending some of his time in reading.

Without devoting time to it specially, every printing salesman should be conscious of the typography, layout, and color of all printing which comes under his eye. When he looks at the advertisements of the new models of cars, he should analyze why they are good or bad. He should ask himself when looking at a booklet cover, what makes it effective—or unimpressive; at a poster, whether it attracts attention and tells its story in a trice—or not; at a book page, whether it is legible with comfort and ease—or whether it brings on eye-strain. In a thousand ways, he can turn casual observation to his business advantage.

3. If his firm does not keep an idea file, the individual salesman should begin to build up one of his own, no matter how simple or modest it may be. Into this should go booklets or broadsides which come to him or his family, clippings of advertisements with specially effective typography or layout, specimens from any source showing effective combinations of two or more colors—particularly if they are uncommon col-

ors. Make capital of the variety of printed matter passing under your hand and eye. Make it yield dividends!

The dividend checks come in this way: A prospect you have long been trying to sell finally tells you he thinks he wants some kind of a broadside, but he hasn't much of an idea as to what its size, form, or character should be. You recall the dozen or so good specimens of other peoples' broadsides in your idea file, and you suggest bringing them in next morning. Here is some specific material to shoot at. He likes the size of one, the illustrative technique of another, and color combination of a third. Presto, the specifications are written, and you are immediately in position to discuss his requirements specifically. How much harder it would be to conjure them out of thin air.

Then a second prospect is thinking of having printed a miniature booklet to enclose with letters, invoices, statements, and so forth, but he is fearful that so small a printed piece would look "dinky" and undignified. You immediately bethink yourself of a half-dozen small booklets of notable impressiveness and charm which are in your file. You lay them out on the buyer's desk. One is just the thing he wants. Not only can you then figure intelligently, but size, margins, and the like may be automatically determined for you by one example.

I cannot here give more examples of how an idea file may serve, but in it can be kept a variety of specimens that will prove mighty convenient at one time or another. Such a file should be cleaned out yearly to eliminate deadwood.

4. After some preparation to put yourself in position to talk to prospects, the next important question is: whom to call on. The preparation of lists of desirable prospects is all-important. It is better business to call on three worthwhile prospects than to call on thirty undesirable ones. So, intelligent planning in advance on the objectives of your campaign will be well repaid. I will go so far as to say that if it took half a day in the office to pick the prospects to be called on during the other half of the day, the planning time would be well spent. Fortunately, no such expenditure of time is required.

The first criterion of a worthwhile prospect is good credit standing. I have known salesmen to work like bears for six months on a prospect for a big printing order, when the most cursory credit inquiry would have revealed at the start that, if the customer should give the salesman an order at his own price, the firm could not afford to accept it. This work was certainly seed sown on barren ground. Credit should have been checked.

Good credit standing usually also means that the concern can make a consequential expenditure which appears wise without being frightened to death by the amount of the contemplated order. When an account is reported "Slow," it means the firm is short of working capital. In such cases, no matter how advisable the issue of a catalog may be, the money to pay for it is not available.

I do not mean that some concerns of indifferent financial strength cannot be built up, from one small job of printing to another, into profitable accounts. But other things being equal, consequential solicitation can best be directed at business organizations in position to comfortably discount their bills. Fortunately this credit information is generally easy to obtain. For large concerns it can be found in the books of the national credit agencies. In smaller communities, the credit bureau of the local chamber of commerce is the source of information.

With a list of well rated concerns before you, classify them as to likelihood of buying printing. Make the first effort with known buyers of printing for, if you succeed in your efforts, there is prospect of quicker return.

The next type of prospects to list are firms with good financial standing who do not habitually depend on printing to promote their business. Such organizations are harder to crack for printing orders, but there is a lot more fun in doing it, and when you get them going, you have an account not taken away from another printer. It will take some time for your competitors to learn about what is going on, but, by the time they do, you should be firmly entrenched in the customer's confidence.

The right suggestion to use as an entering wedge is often difficult to determine. An institutional booklet telling of the firm's history and present manufacturing resources might appear dignified and secretly tickle the vanity of the president. Once you have a foothold, however, try to have your printing pay out quite direct returns. Try, for example, to find a good product which is not moving, suggest the preparation of a folder describing it, and show them where to find a suitable mailing list. If you live right, or God is good to you, the returns may surprise them quietly but pleasantly, and the calm of their dignified office be disturbed by the clicking of billing machines. Given some such encouragement development is easy.

Ask your friends, not for inside pull or influence, but for information as to the right man to call on to discuss printing. Almost any stenographer or office boy can tell you who is the real boss in

an organization so far as advertising plans are concerned. Finding out the right man to work on helps a lot.

Your own customers can help you immensely in this. They can tell you other concerns in the community which they buy from or sell to who are progressive and successful. But don't ask any but your most intimate friends for introductions. Most business men dislike imposing them on their acquaintances.

After you have reached your prospect in ways of your own, however, you can refer him to a man you know he knows, as to the competence of your firm in the production of printing. Your customer will not object to answering such an inquiry. Here is where his friendship and acquaintance may be helpful.

We shall now assume that our salesman has made a list of forty or fifty prospective buyers of printing. How is he to reach them?

5. The obvious answer is to go and call on them, and send in his card. From the very beginning of my efforts to sell printing, I never made a "cold" call, for the very simple reason that I did not consider it a wise use of time or effort.

Some groundwork should be laid to assure the salesman a better chance of

an interested hearing. The simplest way in the beginning is to write one or more letters of approach, which you can schedule, and which the telephone girl can type in spare time between calls. It would be a dumb employer indeed who did not welcome such a suggestion from a salesman and help him to put it into effect. A word of caution as to letters. If the firm's letterhead does not represent the best in layout and typography, and is well printed on good paper, it will be wise to persuade the boss to bring it up-to-date and make it an outstanding specimen of your printing. For as such a specimen it will certainly be judged by the prospect. My personal preference is for the salesman to write in the first person, somewhat to this effect:

"Having observed with a great deal of interest the progress you have been making in the development of your new aluminum bath tubs, I am anxious to have the opportunity of presenting to you, at your convenience, several concrete suggestions as to how some printed pieces could help you open new channels of distribution.

"If you will have your secretary telephone me the date and time when you can give me a half-hour of your time, I

shall appreciate the courtesy. If I do not hear from you, I shall take the chance of calling Monday morning, about ten."

There are infinite varieties of adequate approach. This suggestion represents but one. Definitely I do not like chatter like: "Our Mr. Jones will call upon you. We shall appreciate any courtesies you may extend him." This is about as stilted and impersonal as it can be—all right, perhaps, to introduce the call of a salesman of bedbug poison, but not for the salesman of such a vitally important product as printing!

Another method is to persuade the boss to print in otherwise idle time some post cards or folders. These can be mailed on schedule three weeks, two weeks, and one week in advance of a projected call. They will help to plow the ground preparatory to the salesman's call. These printed pieces can be exceedingly simple. With the series of mailing pieces now being offered to printers by THE INLAND PRINTER, there is little excuse for any printing office interested in securing more business not to get out some printed publicity to make easier the way of their man or men on the street. Whatever the approach, it's worth while eliminating the "cold" calls.

Two evenings a week devoted to specialized reading will pay big dividends. Your list should include at least one good trade journal, for a well rounded knowledge of activities and trends



6. "Have you any printing today on which we can quote?" is, sad to relate, the all-too-frequent solicitation, once the representative has gained the sought-for opportunity and come face to face with the buyer. I think it is sound business always to approach a new prospect for the first time with some project or suggestion, to give point to your visit. The project may be modest or important. You might suggest to a hardware manufacturer a loose-leaf catalog of his products, which would be more economical than his present bound volume; or you might suggest to a dry-cleaner that he send out a penny postcard to his customers directing attention to his new department for cleaning oriental rugs announced in the local paper.

The range of suggestions on which you can base a first call is limited only by your own ingenuity. Seeing a box of bed sheets sent out by the local textile mill, you can suggest a package insert advertising the firm's line of attractive bedspreads. Or, when the savings bank increases by a quarter of a per cent its interest rate on deposits, the vice-president will not think less of you or your firm if you call upon him promptly, suggesting the issue of a folder to the householders of the community announcing the more attractive yield, and outlining the sagacity of an investment policy which made the increase possible.

Your suggestion may, after discussion and elaboration, be approved. If so, you have done truly constructive selling for you have made a printing job grow where there was previously none on the tree. And you have taken no work away from a competitor. Of course, the buyer may be left with the impression that you do more intelligent and aggressive selling than the competitor's representative who calls on him, but that is just his hard luck—deservedly. In natural course of events, you will probably be called in to discuss the next routine job that is to be given out. And, lo, a new *account* is in the making!

But let us assume, on the other hand, that your suggestion is rejected, after due consideration, for one reason or another. If the idea was not entirely ridiculous, the buyer will pigeonhole you mentally in a different category from most of the other printing salesmen who call on him. He may say to himself: "That bird came in here with an idea." And that, too, will not hurt your standing, the next time your card is sent in. I shall not disguise the fact that working up such constructive suggestions takes time; but again I repeat that one effective call will be worth a number of ineffective ones.



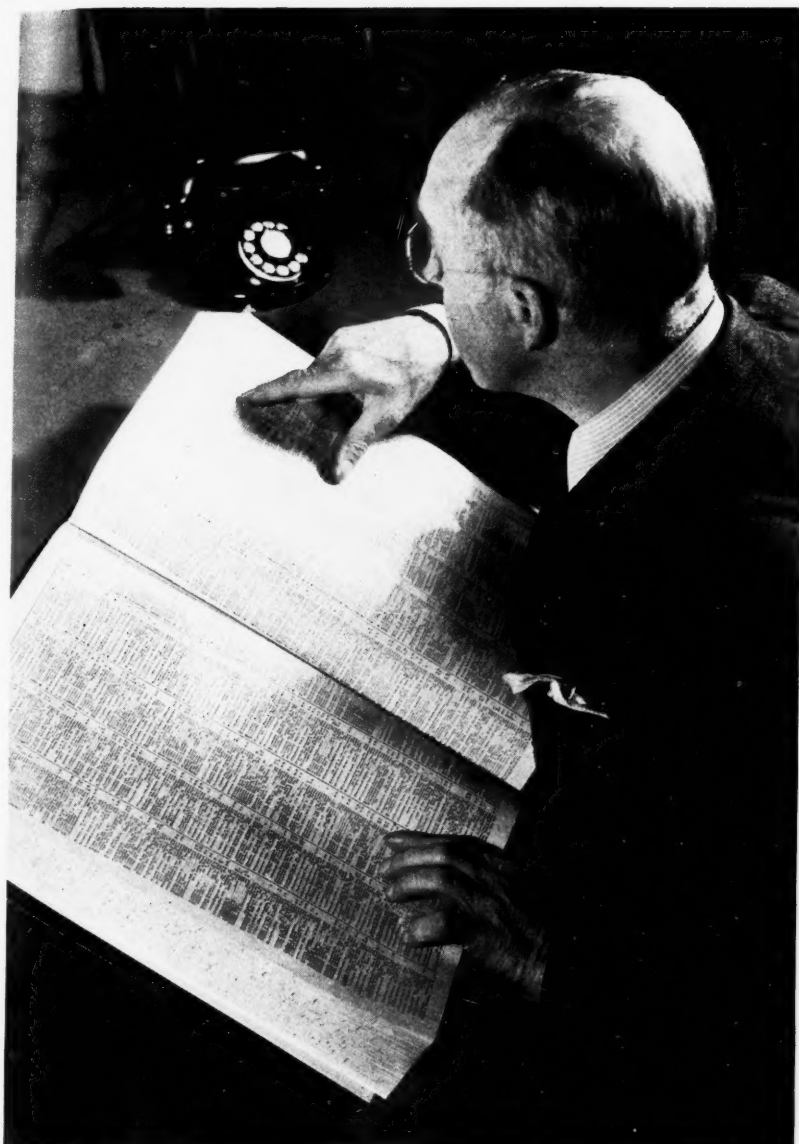
If your firm does not keep an idea file, you should begin to build up one of your own. Make capital of the printed matter that passes under your hand and eye. Make it yield dividends

The need, of course, is for some knowledge of the prospect's business and his methods of promoting it. Perhaps you can borrow one of his catalogs to look over, perhaps you can pick up some of his dealer helps at a local store, perhaps you can read the notice of a new trade policy in the local press. Perhaps you can observe that more of a competitor's gas stoves are sold in his own state, and suggest a "buy-at-home" appeal to distributors in the vicinity. But this is not a sales manual. I am only trying to offer a few suggestions as to points worth thinking about. That thinking you will have to do for yourself.

In advising the presentation of a specific idea, I mean an idea and not an elaborate and expensive dummy. I may

be wrong, but it has been my experience that, when a customer insists on a comprehensive dummy to accompany an estimate, the wise thing to do is to bow your way out gracefully and let other printers, who don't know any better, make fools of themselves. The total cost of dummies on some jobs exceeds the total of the order, excluding paper and outside purchases. There's no percentage in that!

I do believe, however, in setting an occasional specimen page "on spec," doing the work in what might otherwise be idle time in the composing room. When you see a particularly atrocious cover on an annual report, lay it out in improved style, and take in to the buyer a proof drawn on a well selected stock. Be sure to offer no criticism of the work



The first criterion of a worthwhile prospect is a good credit standing. Make sure that an order can be paid for before going after it. Credit information is generally easy to obtain

of the other printer, for this is not gracious. Your exhibit, however, should make a fool of him effectively enough.

One page of a series of booklets previously set in a stupidly chosen and out-of-date type face will make a striking impression when re-set in an improved face, with intelligent use of bold-face or italic to emphasize important selling points. A proof of one such page will not be costly to prepare.

7. When a prospect gives you the opportunity he thinks you have been seeking, throws a booklet across the desk and says: "We are reprinting 25,000 of these. Name your price"—what then?

Such an inquiry cannot be dodged, and you are certainly under necessity of figuring the job "as is," hoping that the

modernity of your plant's equipment and the intelligence of your superintendent in planning the way to run it, will at least give you some chance. But in the present state of trade, and for many years back, the chances of a self-respecting printer getting orders on the basis of price alone are slight indeed.

The next question is: How can you dodge the question of competitive price? I would first suggest you examine the specimen to see how its selling effectiveness could be heightened. On such examination, we note that the cover is printed in three colors on regular coated stock. Its folding strength being low, the paper is breaking on the fold and the staples have torn out, although the sample has not been submitted to hard usage.

Since there are only line cuts on the cover, coated stock is not required. So we make up a dummy of a strong antique cover of lesser weight, but equal bulk. The third color does not contribute materially to effectiveness, so we suggest dropping the third impression and making the second color warmer and more intense. In these two moves money has been saved.

The inside stock is an indifferent super, which does not do justice to the poorly printed 133-screen illustrations. So we suggest changing the inside stock to a Number 3 coated, which costs little more, and will, of course, show up details much better. We offer to proof a couple of the illustrations on the suggested stock to show the improvement. The net result is that we offer a better booklet for a price a few per cent higher than quoted by our competitor. The proposition is so attractive that it is accepted. There has been no price competition at all.

Boiled down to a few words, this theory may be stated: "Use your brains; change the game." This, too, is selling that engenders respect on the part of the customer, and puts the salesman in a more favorable light for the future.

After the estimator gives me a fixed price to quote, I have always been in favor of raising this a per cent or two and then saying, "Our price will not exceed so many dollars. It is our policy, if costs of production permit, to bill you at a lower figure."

I know of nothing that makes a greater hit with a customer than to get out a copy of his purchase order to compare it with the invoice rendered, and to find that the printing was billed at less than the stipulated price. This is the best preparation in the world for that so enviable buyer-and-seller relationship which permits orders to be placed without necessity of estimate.

8. After a printing salesman has thus acquired a good knowledge of the business and experience in applying it, I believe in a reasonable degree of independence and self-respect. The object is to take the salesman out of the class of the solicitor of orders and place him in the position of a skilled professional adviser on the plan and design of his customer's printing. With some "pig-headed" customers, such an attitude may need to be soft pedaled, but sooner or later even the toughest customers are likely to yield. I shall illustrate. A number of years ago I sold a large volume of work to a man who acted as printing and publicity adviser to a number of wealthy and important organizations. He was a dictatorial customer and most of those

printing salesmen who called on him were always meek as lambs, thankful for the chance of getting some of his work.

The first order I got from him was of considerable consequence. He specified everything and gave explicit instructions, which he warned me must be carried out. I told him my job was to give him what he wanted, and I would certainly do so. During the course of the work, I set up the title page exactly as he had instructed, but I also made the investment of setting it up a second time in an arrangement I thought much better. After bellowing a little, he told me he thought the new suggestion was good, and would be adopted.

On the next job I made three concrete suggestions, in as inoffensive a way as possible. These likewise were accepted. Finally I reached a point where I could tell him in the first instance that, while I would print the job just as he said, I thought there was a better way. Surprisingly enough he agreed. He later told me that he had been forced into thus specifying every detail because the salesmen with whom he dealt had nothing to offer. They "yessed" him to death. Soon after, he declined to see any other salesmen, giving me all his work, during my good behavior as to quality, service, price, and personal interest and attention.

To another customer I once said, most respectfully: "We shall print the booklet the way you specify, but I hope you will not object to our leaving off our imprint." He saw the sincerity of our interest in the character of his work, and told us to have our own way. From that day on he was a steady customer.

When price competition becomes ridiculous, a little self-respect does no harm. When you get up to go, thank your customer for the opportunity to bid, and assure him you quoted the lowest price possible for printing the character of a job you know his business demands—that is the time he is most likely to reconsider his policy that price is the deciding factor. He is then, in fact, quite likely to ask you to wait and take the copy along with you.

9. There are but few printing plants which can be counted on regularly to do careful work of high quality. In some instances where the superintendent is a partner, with both heart and investment in the business, there may be a conscientious and able oversight that makes it unnecessary for a salesman to follow up and check work in the plant, after he has first put it in with adequate and specific instructions. The most successful printing salesmen, working out of the average plant, find it wise to check their jobs at least once and perhaps twice a

day. This check covers state of progress, quality, and accuracy in following out instructions. Such vigilance can wisely be continued through the shipping room.

Such checking puts the salesman in position at any moment to answer questions of his customer regarding the job. In so doing, the salesman is at the same time protecting the interests of the customer who has entrusted the work to him, and of his employer, who will have to stand the loss of reprinting if the job goes wrong in any way.

10. In printing, as in other activities, it pays in the long run to do just a little more than you are expected or obligated

interesting menus, booklets, notices to guests, and so forth, used by hotels along your route, which may interest him or give him some ideas for a wider use of printing. Suggestions under the head of unnecessary but appreciated service could be multiplied indefinitely. But the idea is worthy of some thought.

When you really get under the skin of a high type of printing buyer, and gain his confidence, you have built for yourself a well-nigh permanent asset. Such a buyer will not listen seriously to the solicitation of the great majority of other printing salesmen. They are likely to tell these men quite frankly, "I tried

KEEP PAYROLL RECORDS ACCURATELY

THE attention of our readers is again called to the Social Security Act, now in effect, and the necessity for keeping accurate payroll records to avoid confusion in figuring taxes. Several forms are now on the market for the keeping of such records; most stationery stores have them. Note especially that the term "employee" embraces every employee of a company—not only the mechanical staff, but salesmen, executive, and office help as well. Commissions paid to salesmen come under the head of compensation, and on such commissions a tax must be paid.

How the printers of Chicago should meet this additional 1 per cent tax on their payrolls is the subject of a letter in *The Galley Proof*, publication of the Chicago Graphic Arts Federation, Incorporated. A member writes: "... we should increase our prices more than 1 per cent for the reason that they are already lower than they should be. So it seems that if prices are to be raised at all, they should be raised more than just barely enough to take care of this 1 per cent on payrolls."

And *The Galley Proof* recommends: "Add at least 1 per cent to all prices after January 1, 1936."

to do. When you receive copy for a new job from a regular customer, look it over to see if your buyer has made any careless blunders, before dropping it on the desk of the composing-room foreman. True enough, you are not responsible for mistakes in copy, but think what it will mean when, on the rare occasion, you save the advertising manager an inevitable calling down for a hundred dollars' worth of needless alterations.

You are not supposed to tell the buyer his business, and he should know that booklets mailed to Canada must bear the notice, "Printed in the U.S.A.," and require duty stamps in addition to postage to get through smoothly to their recipients. But how popular you will be for sparing the editor the embarrassment of having the mailing turned back by the postoffice for lack of compliance with these formalities.

On your trip East, it will be far from stupid for you to mail back to your hometown hotel proprietor and customer any

a lot of printers, and was disappointed by every one of them in turn. I finally found a young man who has given me intelligent service, reasonable but far from cheap prices, and the quality of printing I require. So long as he continues to do this, I shall leave our account in his hands." When you hear such a report, be a good sport, and say: "That's bully. You are quite right to keep on giving your business to such a man; I am only sorry I didn't get here sooner. But if conditions change, please give me a chance to render just such a service as you appreciate."

The gist of this hesitantly undertaken effort to pass on a few suggestions on the selling of printing is that it is worth while preparing to entrench yourself in just such a position as printing counselor or with a number of buyers of printing. When you have succeeded in doing this, you will have written yourself the most effective kind of insurance against poverty and unemployment.

OFFSET QUARRELS ARE NOT AIRED

Flader takes readers behind the scenes while a printing order is "going through," to show the bad impression the kicks and inter-trade squabbles of letterpress printers and photoengravers make on the minds of buyers

By EDWARD T. MILLER

IT was Louis Flader, commissioner of the American Photo-Engravers Association, who stated: "If letterpress printers and photoengravers, during the past fifteen years, had only cooperated to a greater degree, they would not now be faced by so great a menace from offset and other processes."

I had come to talk with Flader about the future prospects for increasing the business volume of these two groups. So active has this man been in affairs of the photoengravers of America that his word carries considerable weight. Readers of THE INLAND PRINTER are deeply interested in the whole subject. In this interview they have a vivid picture of what is wrong, and of the need for a new cooperation.

"The difficulty with printers, photoengravers, electrotypers, trade compositors, and other letterpress processors is that they have failed to consider the viewpoint of the purchaser of printing." Here was one more challenging statement! Scarcely hesitating, he painted a picture of the facts in so vivid and convincing a manner that one is startled at the striking contrast between the cumbersome way in which much letterpress printing is bought and the readier manner of the newer processes.

"The printer and photoengraver have been too antagonistic toward each other. They have failed to recognize the mutuality of their interests. Too often each has taken the attitude that his troubles are due to shortcomings of the other. Instead, they need to get together, to study their mutual problems, with the view of correcting their mechanical difficulties, improving machines and methods, and then through cooperation, begin without delay to coordinate the various steps in the letterpress processes.

"For example, let us take the typical buyer of printing. He decides to get out a piece of direct-mail literature, a catalog, a house-organ, or booklet—it matters little what. He has a mental picture of what he wants, or thinks he wants, and begins to accumulate, bit by bit, the material for it. He may write the copy himself, or have it written. He may have

photographs, drawings, or paintings for illustrations, or he may have them made. He may attempt a dummy, or may have some person in his organization work up something that will pass for one.

"Finally the day comes to shoot. He calls in the printer, the photoengraver, and maybe the electrotyper, paper salesman, and trade binder. Seldom do they arrive together. To the photoengraver he presents 'copy' for the illustrations. Size, kind, and quality of cuts and delivery date are agreed upon. To the printer he submits the dummy and 'copy' for the text matter. From the samples sub-



In the accompanying interview, Louis Flader points out some of the reasons why printers and photoengravers haven't been getting as much business as they'd like. He ought to know. Ever since he started out with aspirations to be a pugilist, and then decided there were easier ways of taking it "on the chin," Flader has been listening to the questions and working out the answers. Some of the answers will appear in his newly created monthly magazine, *More Business*, published cooperatively and sent out by members of the American Photo-Engravers Association

mitted by either the printer or the paper salesman, the paper is selected. If the binding is of a character that the printer cannot do, the trade binder is consulted for styles, prices, and the like.

"The printer takes 'copy' and dummy back to his office and marks it up for type faces, style, display, balance, and so on. When he is ready to begin actual makeup, he calls the buyer to say that he is ready but the cuts haven't come from the engraver yet. How soon can they be expected?

"The buyer experiences annoyance Number One. Immediately kick Number One is phoned to the photoengraver, generally raising considerable temperature under the buyer's collar. What's the matter with that engraver? Why hasn't he sent cuts to the printer? The engraver is sorry, but it takes time to do a good job. So he grumbles over the printer's impatience, and under pressure he makes promises to the buyer that he may or may not be able to keep. So the buyer turns to the printer to reassure him that the cuts will be delivered forthwith.

"In several days the buyer receives kick Number Two, this time from the typesetter who complains that the cuts still haven't arrived. If it is possible, he would like to get bases cut to size to fill the spaces until the cuts arrive, so that he can begin making up pages. The buyer relays the message to the engraver, or in a huff tells the typesetter to see the engraver himself. At any rate, the buyer gets an earful of the kind words exchanged between the compositor and the engraver. Or, maybe, instead of the engraver, it is the electrotyper who is delinquent and is being ridden. Somebody passes the buck to somebody else and as a result the work is delayed.

"Finally the cuts are delivered and the printer gets busy with the makeup. In spite of all the care taken to set the type to proper measure, and to have the cuts all properly mounted, trimmed to size, type-highed, and so on, there still are misfits. Type has to be reset, or cuts trimmed down, made over, reblocked, or something. Everybody who has had anything to do with the job so far quite

likely has been roundly cussed by everybody else, and it seems sometimes as if they all are set on giving the buyer 'a cheerful little earful.'

"When the buyer thinks it is about time that he should have proofs, and calls up about them, he is told of the terrible time the printer has had with the cuts from the photoengraver, the electrotypes from the electrotyper, the slugs from the typesetter, and so on. Because the printer is the focal point to which all such material gravitates, and being responsible for the progress of the work, naturally he attempts to improve his alibi by accentuating the alleged shortcomings of everyone but himself.

"When the preparatory operations are completed, the forms are sent to the presses. The first press proof shows all the imperfections of the form—lack of precision in the press itself, too much punch of type here, too little there, maybe a cut low at one corner and high at an opposite one by reason of faulty lockup, and so on. It's the pressman's turn now, and just as sure as the buyer drops in to see how his 'baby' is getting along, he is certain to be regaled with another flood of grief about the trade composition, the engravings, the electrotypes, the paper, the ink—or whatever may help in building up whatever alibi is thought to be needed. And if things are awfully bad, and any of the gentlemen who supply the printing materials complained of are called in to remedy their work, it too often happens they take occasion to let loose a choice bit of vituperation on an alleged bum printer."

There were a few moments of hesitation while a fresh cigar was lighted. Flader glanced out of the window toward the opposite windowed-wall of the building's court, and, as if gathering fresh inspiration, he turned to me again.

"Everything produced is the result of the composite effort of a number of craftsmen, each highly specialized," he resumed. "Take some modern building for an example. Its construction parallels the production of a piece of printing. The architect is called in to make the plans, the 'layout.' Then the specifications are drawn. Printing must have specifications too. The excavators, stonemasons, steelworkers, brickmasons, carpenters, plasterers, and all other crafts are set to work as their particular tasks need to be done. Each one is of a different trade, and in most cases their work is widely different in character. Many different techniques, many points of view are brought to the job by these men, but it is only through coöperative effort that creditable work can be done.

But they all strive to produce a really great building. It is only natural that when many individuals are engaged on a job, performing different kinds of work with differing degrees of skill, there are bound to be clashes, differences of opinion, difficulties in keeping the work coördinated—plenty of trouble to be ironed out all the time. Always someone does something the others find fault with. It's the same way in printing.

"But when the work is completed, the public—the building owner—the buyer of printing, if you please, thinks in terms of the completed job and the service to which it may be put. He cares nothing for the petty faults and imperfections. Then why annoy him with kicks and complaints? As a matter of fact, the buyer of printing is not, and should not be, much concerned over inefficiencies, real or alleged, of the printer and those who supply him. He is more concerned over the delivery of a good piece of printing that will do for him what he originally intended.

"Any buyer, printer, or other processor who has had such an experience knows of this woeful lack of coöperation on the part of letterpress people. Yet every interest of every person connected with letterpress is best served by helping one another, and in keeping their petty differences to themselves. We know the buyer doesn't like such bickerings. One of the reasons why other processes have gained favor with him is because of their well coördinated procedure in getting out their work.

"For instance, let us take this same buyer. He calls in the offset salesman, to show him his copy, dummy, photographs, and other illustrations. Almost the first thing he is told is, 'You know you needn't have any engravings made for offset. We can make all illustrations direct from the photographs or drawings.' To the buyer that is the same as the elimination of one element of expense, and it registers with him as a strong selling point. Then the salesman makes the point that all of the work in offset is coördinated under one roof and under one head, and that when the offset printer gets the order, the buyer does not have to bother about having outside people make engravings, electros, or set the type. The buyer remembers his experiences with letterpress, and knowing nothing about the many corresponding drawbacks of offset, is apt to be won over to the new process. He may be called in now and then during progress of the work to make some decision, but the work is being done 'all by the same people,' and he is apt to feel secure from

the annoyances and sob stories that have only too often characterized his previous letterpress experiences.

"He may think offset has no difficulties, but offset has troubles just like anything else! It has as many as letterpress, but the buyer doesn't know about them. The mistakes of the photographer, of the platemaker, or the layout department, are just as bad as those in letterpress, often worse, but the buyer doesn't hear about them. The bickerings are confined to the departments within the plant.

FRANKLIN BIOGRAPHY SH

Stirring wood cuts created by Charles Turzak, depicting events in Benjamin Franklin's life



Benjamin Franklin was born in this humble Boston house on January 6, 1706. His heritage was an ancestry of generations of blacksmiths



Depicting Franklin's experiments in electricity during 1745, which later led to invention of the lightning rod, the dynamo, and electric motor



Franklin, in 1742, carved a model of the first successful wood-burning stove. It displaced the colonial fireplace and started a new industry

The buyer can't do anything about them. They are ironed out within the walls of the shop where all stages of the work are performed.

"Letterpress can serve the buyer in the same manner, and equally well, if only the processors will *get together and employ better and more economical methods of coöperation*, and above all keep their internecine squawks to themselves, without pouring them into the sensitive and unquestionably over-vexed ears of the buyer."

GRAPHY SHOWN IN WOOD CUTS

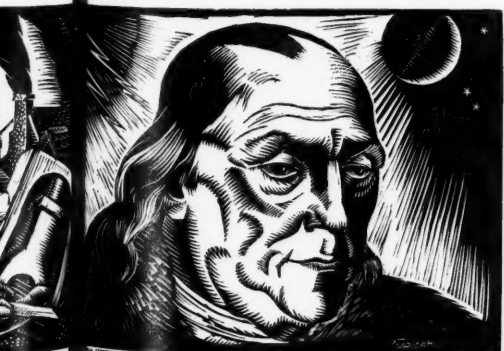
From the copyrighted twelve-leaf calendar of the Federal Hardware and Implement Mutuals



In 1729 Franklin printed the first issue of his own paper (now *The Saturday Evening Post*), making it a champion of independent thought



The world-famed kite experiment during a June thunderstorm in 1752 to prove his theory that electricity is a current, and not an "explosion"



Franklin at the time of his death in 1790, aged eighty-four, after a lifetime of "doing good" as a printer, publisher, inventor, and statesman

EXPLAINS MECHANICAL SIDE OF OFFSET

By EUGENE ST. JOHN

MANY printing concerns of today in defense of their businesses, are installing offset presses. In consequence, an important question arises: can offset presses be operated by letterpressmen?

Offset is part printing as generally understood, part lithography. To a lithograph pressman, the preparation and the care of lithographic work on an offset plate are readily comprehensible. This factor being a vital part of offset, the litho pressman is considerably ahead of the letterpressman in his ability to grasp the new mechanics. This accounts for the fact that there is no apparent surplus of the former workers who can be drafted into offset work. Hence, the live question as to the effectiveness with which letterpressmen can be converted into offset press operators remains to be answered. Print shops need to know.

Let us review the qualifications a letterpress operator can bring to his new task. The offset press is a fast rotary machine with automatic feeder attached. Here his previous experience stands him in good stead, for he has, if he's worth his salt, a comprehensive knowledge of the gears and their pitch-line; of cams which modify the gear drive; of the essential equal surface speed of the cylinder peripheries; the synchronization of feeder and press; and of a thousand-and-one other things mechanical.

Likewise, he finds invaluable his experience in securing and holding register, his acquaintance with the surfaces and absorptive qualities of numerous papers, the troublesome variations in sheets of paper caused by uncontrolled temperature and humidity, the pranks of static electricity. Furthermore, he is fortified by his experience with inks and their modifications with reducers, dryers, and retarders. He knows how to set rollers—an operation as important in offset as in letterpress. And last, but not least, he is aware of the importance of order and cleanliness in the plant.

This, then, comprises the background of the competent pressman, and in truth it embodies a formidable array of knowledge. There is no short-cut or royal road to it; an apprenticeship of half a decade has gone into its making.

And yet—the fact must be faced—it is only half of the mental equipment he must acquire if he is to be worthy of the name "offset operator."

Much of the offset process is founded on the rudiments of chemistry, and this, at the very start, is to the pressman, nothing more nor less than Sanscrit.

Pioneers in the offset field found themselves neck-deep in chemistry, as they worked in malodorous rooms resembling chemistry laboratories—in an atmosphere of mysteries—stoutly laboring, by means of patient and careful experiment, to apply to offset what they had learned in lithography. That air of mystery has been dispelled; and offset today, although research and improvements continue, has become well standardized. None the less, to the average letterpressman the process is still pretty much of a mystery—decidedly alien to his ways and knowledge.

In the place of a relief form, he sees a printing plate which has been grained, after the manner of ground glass, so that it will hold both water and the greasy litho "work" after its treatment with etching solutions. On the press he sees a water fountain and the damping rollers which supply moisture to non-printing parts of the plate, while the inking equipment supplies ink to the work itself. The greasy ink and water must not mix.

Meticulous care is required when handling these elements. There is far less latitude than is often permitted in letterpress. In order to keep the greasy work and the water from mixing, and to keep the print sharp and clean, it is essential to maintain the supply of ink and water at a minimum. Also the rubber blanket, which receives the initial impression, must be in perfect condition, as it can offset to the paper only what it receives from the plate. The work on the plate must be vigilantly cared for. With too much acid in the water, a careless operator can "burn up" plates faster than new ones can be prepared.

Rollers of the offset press must be kept in perfect condition, perfectly set—and that's no small job. The ink must be just right.

Just a moment's consideration of the "weaknesses" of offset will reveal why such exacting care is necessary. The work on the plate is extremely delicate, lacking by a good deal the stability of a typographic form—although it will stand a hundred thousand impressions if properly attended to. The inking must be good enough to withstand a print on rubber and a transfer on to paper—a print, remember, not from relief or intaglio, but from a plane surface, and with the ink supply cut to a minimum.

All of which is merely a thumb-nail sketch of the exacting requirements of offset presswork. But from this it should

be plainly evident that not even a top-notch pressman can approach the task lightly. Instruction, under a competent supervisor, is clearly indicated.

The writer, many years ago, worked in the lithographic department of a printing plant, and saw the experiments incident to the genesis of offset—saw some litho pressmen, and transferers, and letterpressmen convert themselves, under their own initiative, into offset pressmen. As a result of having seen those efforts, we are strongly of the opinion that at least six weeks experience in operating an offset press, under the constant supervision of an expert, is essential—not only for letterpressmen, but for experienced litho pressmen who want to learn as well.

There are established schools in which this training can be obtained. Or it can be arranged to have a supervisor come into the plant—at night, if it's not practicable in daytime. But it is absolutely necessary that a novice learn the principles of platemaking and transferring, and the operation of an offset press, under the supervision of an instructor.

It is, of course, not reasonable to suppose that six weeks spent in operating an offset press can make an offset pressman. But an intelligent student, with average insight and application, should have learned enough in that time to enable him to operate an offset press under experienced supervision.

We have seen a number of men who, with such training, have made good. Some of them are foremen; not a few, superintendents of offset plants. But all are unanimously of the opinion that at least six weeks training—and preferably longer—is essential if one expects to learn the work.

★ ★

Spreading Some Expenses

Some back-shop expenses are difficult to apportion. Among these are paper for tympan and makeready, gage pins, ruling inks and pens, where used by more than one department, for each of which a separate hour cost is to be obtained. For that reason these expenses are usually distributed in an arbitrary manner, charging a part thereof—designated by a percentage or a fraction—to each of the departments or cost centers using all such materials.

Such apportionment is unsatisfactory because, to begin with, arbitrary divisions are seldom any better than guesswork; also because once a division has been decided upon, it is followed regardless of changes in the business of the plant which effect the distribution.

Typographic Scoreboard

January, 1936

Subject: *The Saturday Evening Post*

Issues for November 16, 23, 30, and December 7

141 page and two-page advertisements

Type Faces Employed

Bodoni	42
Regular (M*), 21; Bold (M), 7;	
Book (T**), 14.	
Garamond (T)	33
Old Style, 18; Bold, 15.	
Caslon (T)	25
Old Style, 14; Bold 11.	
Bookman (T)	11
Futura (M)	5
Regular, 4; Black, 1.	
Baskerville (T)	3
Girder (Light) (M)	3
Weiss Roman (T)	3
Cloister (T)	2
Light, 1; Bold, 1.	
Goudy (T)	2
Light, 1; Bold, 1.	
Bernhard Gothic (M)	1
Century Expanded (T)	1
Franklin Gothic (M)	1
Granjon (T)	1
Old Style Antique (T)	1
Poliphilus (T)	1
Scotch Roman (T)	1
Stymie (M)	1
Vogue (M)	1

*M—Modernistic; **T—Traditional.

Ads set in traditional faces..... 98

Ads set in modernistic faces..... 40

Affecting the score, of course, is the fact that the display of 21 advertisements

credited above to traditional type faces appeared in faces of modern or modernistic character. On the other hand, traditional display was used over body set in modern in but one advertisement. Thus, if display rather than text governed the scoring, it would be: Traditional, 78; Modern, 60. Three advertisements were entirely hand-lettered, two traditional in character and one modern.

Weight of Type

Ads set in bold-face.....	66
Ads set in light-face.....	57
Ads set in medium-face.....	15

Style of Layout

Conventional.....	88
Moderately Modern.....	37
Pronouncedly Modern.....	16

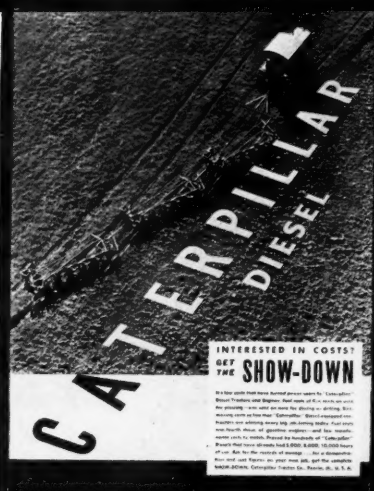
Illustrations

Conventional.....	121
Moderately Modern.....	19
Pronouncedly Modern.....	1

General Effect

(All-inclusive)

Conventional.....	72
Moderately Modern.....	58
Pronouncedly Modern.....	11



Scorekeeper considers these the best conventional and modern page advertisements shown in four issues of *The Saturday Evening Post* considered in making this analysis. It is understood that only physical features (typography, layout, and art) were considered. As the appeal is to printers and typesetters, copy and product are disregarded

TOO MUCH WASTE IN THE CUTTING

Most customers have little or no knowledge of basic sheet sizes, or how to get the most economy out of them. Here's a standardization plan that permits plenty of variety and saves explanations and "grief"

SAYS the printer to himself "If I only could get my customers to plan their printing pieces so that they would cut without waste!"

He well knows that his success in this would eliminate the often-embarrassing suggestion to the buyer that he replan his piece to suit the contemplated stock, or the alternative of turning out the job on an uneconomical sheet size, resulting in higher costs and dissatisfaction.

The buyer of printing might well be taught some of the things the printer knows, to the advantage of both.

For example, it is a most exceptional buyer who has even a little knowledge of basic sheet sizes, who realizes how these can be cut most economically, and who plans accordingly. This deficiency of intelligence is quite common, and cannot be offset unless the necessary information is disseminated by the printer. For practical results, such knowledge and facilities must be put into the minds and hands of the purchaser.

After much research in conjunction with paper and equipment manufacturers, as well as printers and buyers, a standardization plan to fill this need has been developed by Frank M. Knox, of the Frank M. Knox Company, consultants in printing production, Pittsburgh, Pennsylvania, for a customer, the Gulf Refining Company. While the method is intended for and can be used to best advantage by the largest buyers of printing, there is much of value in it for the smaller buyer, and certainly for the printer in his efforts to educate the customer to the supplier's problems.

This standardization plan places in the hands of the user of printing a portfolio of forty-six flat sheets of paper, ranging in size from approximately 3 by 4 inches to 35 by 45 inches, including all the various shapes and proportions between these two extremes.

These units simplify one great problem of the buyer, in that they cut without waste, and from only three basic sheets of paper which are standard. The next fact, and a very important one, is that these forms can be satisfactorily accommodated on existing equipment. Further, they will impose the greatest number of ways without waste.

In other words, if the purchaser of printing will plan a printed piece upon any one of these forty-six flat sheets, the printer knows when he receives the job that it cuts without waste from a sheet size which he can purchase easily and quickly. He knows that it will fit reasonably well on existing equipment, and finally, of most importance, he knows that he can impose this job in the greatest possible number of ways out of his basic sheet, without having to order a special size of paper for the most economical imposition.

The purchaser can readily translate these flat sheets into any kind of printed

piece he desires—booklet, folder, and even mounted cut-outs, as well as office and plant forms.

Other points of consideration in production, such as gripper margins, marginal allowance for different types of plates, bleed requirements, can be taken care of through standards which are supplementary to the basic flat sheets. From these basic flat sheets it is a comparatively simple matter to develop booklet and folder dummies which will be of a standard finished page size, but which will not lead the purchaser to the erroneous opinion that because a booklet with a size 5½ by 8½ inches is called standard it is just as efficient in a folio of 12, 24, or 48 pages as it is in a range of 8, 16, or 32 pages.

Through proper use of these dummies printing can be planned without concern about the question of whether it cuts out of a sheet without waste, or whether it fits press equipment, or will impose.

There can be no buyer of printing who will not welcome such aid as this. It will provide a clearer understanding between him and his supplier. Specifications can be written according to the standards in such a way that the printer will know exactly what he is bidding on, and he will be able to cooperate more smoothly with his client.

This plan of standardization is actually being applied in the organization of two of the largest purchasers of printing in the country, effecting for them a reduction of 25 per cent or more in their printing costs, at the same time insuring a fair profit to the printers.

Most standardization plans are inflexible, and tend to kill off individuality in the finished product. This one apparently permits plenty of variety in sizes of printed pieces—at least for all normal requirements. It removes from the printer's shoulders the sometimes expensive task of "educating" the customer. Furthermore, it eliminates some of the explanations, wasteful steps, operations, and special problems that arise when an uninformed customer demands uneconomical sizes. By avoiding these difficulties the printer can produce much more efficiently, and thus increase his "take" while saving money for the customer.

Kablegram Contest Victor Takes Two Prizes

Leroy Barfuss, the talented young typographer at the Stewart-Simmons Company, Waterloo, Iowa, is the lucky contestant to win first prize of \$75 in the Kablegram Cover Contest conducted by THE INLAND PRINTER. Just to prove his versatility, Barfuss also walked off with fifth place. Two prizes in one contest—a fine start for 1936!

Not to be outdone, Alfred Bader, of Printype, Incorporated, New York City, also captured two prizes, second and ninth. Bader has already shown his ability in previous INLAND PRINTER contests; he believes in tenacity.

The winners and their ranking follow: First, Leroy Barfuss; second, Alfred Bader; third, Benjamin Wiley, Springfield, Illinois; fourth, Harold Armstrong, Lancaster, Pennsylvania; fifth, Leroy Barfuss; sixth, John L. Dial, Springfield, Illinois; seventh, Ernst Lindeman, St. Louis, Missouri; eighth, Emil Georg Sahlin, Buffalo, New York; ninth, Alfred Bader; tenth, Meyer Wagman, Newark, New Jersey; eleventh, Bernard Kunen, Laurelton, New York; twelfth, Nils Buskvist, Ulvsunda, Sweden.

It was a short, sharp contest, but according to the judges the quick work that had to be done seemed only to whet the enthusiasm. These judges were Oswald Cooper, of Bertsch and Cooper; J. L. Frazier, editor, THE INLAND PRINTER; Douglas C. McMurtrie, Ludlow Typograph Company, and Hec Mann, director of typography, Kable Brothers Company.

There was not time to get even the winning design into this month's issue; but several of the high-ranking covers will be shown next month.

SCIENTIFIC PRE-MAKEREADY PAYS

Many printers have felt that scientific pre-makeready methods were out of reach, and available only to the very largest concerns. This complete technical article reveals that all printers may enjoy their advantages

By ROBERT F. SALADE

UNDER a definitely established system, known with exactness, scientific pre-makeready methods for letterpress printing may be used successfully in any printing plant, large or small. There are, however, many different and important factors which enter into such a system, some of which extend to sources outside the plant. Yet, taken as a whole, a scientific pre-makeready system is comparatively simple and inexpensive. The technical facts are stated plainly in this article.

One advantage of a standardized pre-makeready system is that it saves time and unnecessary labor in the pressroom when it is most needed for quick press starts. Pre-makeready work also predetermines production of a higher quality of printing than would be possible under ordinary methods. It helps bring about a regulated and controlled amount of impression, thus saving wear on the form and on the press.

In large plants, scientific pre-makeready work should be followed in the composing room, before complete forms reach the pressroom. These subdivisions may cover: 1. Printing-plate inspection department. 2. Printing-plate repair and finishing room. 3. Machine-composition division. 4. Makeup of forms. 5. Imposition and lockup of forms for the pressroom. 6. Form lockup for electrotyping. All the printing plates and type composition handled in these various departments can be tested for standard height and for perfect printing surface before locked-up forms reach the pressroom.

General working conditions are different in every plant, so that the same precision testing system could not be used everywhere. For example, several large printing and publishing establishments have both a photoengraving department and an electrotype foundry, where all new printing plates can be made, treated, and finished on the basis of a pre-makeready system, before being sent to the composing room. Smaller photoengravings and electrotypes can be mounted on solid lead bases to any specified height. Or, for use on patent base, both original photoengravings and electrotypes can be backed up with metal to the standard

height of eleven points (type measurement) or .152 inch. In some plants, a patented process of applying makeready treatment to the surface of original copper halftone plates may be followed. In others the McKee makeready process is applied to the surface of lead-mold nickeltype duplicates of original plates.

Commercial printers in general may obtain these advantages by patronizing photoengravers and electrotypers whose plants are equipped for complete service. This includes mounting photoengravings individually on solid metal bases to type high, or any desired height, backing up photoengravings with metal for use on patent base. On special order, original halftones can be made entirely of copper .152-inch high, and may be finished on all four edges with a bevel of 30 degrees, for mounting with register hooks the same as with electrotype plates.

Complete electrotyping service should include the making of standard copper electrotypes and lead-mold nickeltype duplicates of original engravings.

Large electrotype companies also supply the following special plates: Copper and nickel electrotypes of type forms and combination forms, finished with a precision-printing surface; nickel-faced copper electrotypes of type and wax-engraved forms finished with a precision-printing surface; lead-mold nickeltypes of original single-color and process-color halftones, finished with the McKee makeready treatment, and regular wax-mold nickeltypes of both type and combination forms with a precision-printing surface.

Little if any makeready is required for electrotypes finished with a precision-printing surface, particularly when they are properly attached to a rigid plate-mounting system. For electrotypes of halftones, overlays are essential as press makeready. But for electrotype duplicates of original halftones finished with the McKee makeready treatment, no halftone overlays are necessary on the press. The new methods by which electrotype plates are finished with a precision-printing surface are concisely described as follows:

The newly backed-up electrotype shell is first straightened on a hydraulic press,

then the lead back of the plate is rough-shaved, leaving the plate approximately .160-inch high. The plate is then placed face down on the bed of what is known as a "knuckle-shaving" machine, for special pressure treatment and smooth shaving. On the bed of this machine, and under the face of the electrotype, is placed a thin, hard, polished zinc sheet. The bed moves back and forth under power. The mechanism arranged above the plate and bed of the machine consists of an adjustable shaving knife and a row of movable steel "knuckle-joints" which bend and work like the knuckles and fingers of a human hand. At the end of each knuckle-joint is a small hard-steel roller. As the electrotype passes under the rollers, they apply powerful pressure to the back of the plate. Each roller exercises a pressure of about 85 pounds to the square inch. Then, as the bed and plate return and pass under the knife, the lead back of the electrotype is smooth-shaved. The complete operation is repeated four or five times. Each time the knife is lowered automatically to shave off about .001 inch of the lead backing. Thus the printing surface of the plate is made uniformly level while the lead backing is made more homogeneous and flat. The finished plate is rolled and shaved to .152-inch high.

Finished plates are tested on a cylinder precision test press. The packing for the test press impression cylinder usually consists of two or three sheets of caliper-true oil-treated tympan paper, each .006-inch thick. A proof of each plate is printed upon super-calendered paper and any plate defects revealed by this test are marked, then corrected by an expert electrotyper known as a hand finisher. Another proof of the corrected plate is taken on the test press to show any possible remaining defects. Finally, when the press test proves that the electrotype surface is entirely accurate, the plate is ready for delivery to the printer.

Printers can help make accurate electrotypes by having all foundry forms especially prepared for good molding. For example, in a form containing large bold type faces and wide quadded areas, the best electrotypes may be obtained by

putting type-high quads in the open spaces. The high blank metal is routed out of the completed plate. To insure accurate electrotypes from machine-composition forms, mechanical tests should be made to prove the correct height of slugs. Even when a test shows only slight variations, necessary adjustments should be made at once. Where foundry forms are made up regularly, a cylinder precision test press may be employed with economy, to test the entire surface of each locked-up form before it goes to the foundry. A press proof of each form should be taken on a sheet of super-calendered paper. Any low or imperfect type characters or rules revealed on the test proof can be corrected before an electrotypes is made.

A cylinder precision test press may also be used for testing small "takes" of monotype text composition and larger individual type characters, as they come from the casting machine, for testing single lines and small "takes" of slug composition, as the freshly cast lines come from the machine. The test proof discloses defective type characters or slugs. Errors are traced to their original source and corrected there. The press also permits inspection tests for the surface condition of both original printing plates and electrotypes, tests for the desired standard heights of both mounted and unmounted printing plates, tests for bad type-characters, for rules, small-blocked printing plates, and for other surface defects in all kinds of made-up-on-the-galley forms, book, and catalog pages. Test proofs of these made-up forms disclose many imperfect conditions, all of which may be easily corrected before they are passed on to the imposition table. On a large-size cylinder precision test press, even the complete locked-up forms for platen presses and for automatic job cylinder presses may be tested so that corrections can be made before a form reaches the pressroom.

The modern straight-line system of handling printing plates is followed by large printing and publishing plants. When these plates are received, they are inspected by experts in a department of the composing room devoted exclusively to this work. Accurate readings are taken of each unmounted and mounted plate with a pressure plate gage equipped with an indicator. A test proof of each plate is taken on a precision test press, and defects are marked for corrections or repairs. Inspected plates and marked-up proofs go to the adjoining plate repair and finishing department, where all necessary corrections are made.

This department also handles inside and outside mortising, beveling, plate

THE DEVELOPMENT OF PRINTING TYPES

PRINTING

invented by Johann Gutenberg at Mainz, Germany, about 1450



114AD DESCRIPTION ON THE TRAJAN COLUMN, ROME

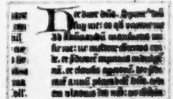
This is a specimen of the type used in the 42-line Bible of Gutenberg, probably printed before 1450

Many German printers migrated into Italy and carried forward the art of printing in Rome, Venice, etc.

Sweynheim and Pannartz were the first men to set up a Press in Italy at a monastery in Subiaco, 1465

This movement started the change over towards the "humanistic" or "roman" face as we know it to-day

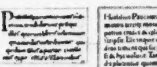
The earliest types followed the "Gothic" character adapted from the Manuscript books of the period



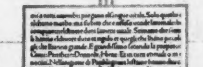
A TYPICAL MANUSCRIPT OF THE FIFTEENTH CENTURY

Specimen of the type in "Laurence" by Sweynheim and Pannartz, which shows also the first real Greek type

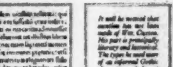
1465



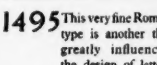
1469 The first "Roman" type was produced at Venice by the Brothers de Spira



1470 The "Roman" type of Nicholas Jenson, also of Venice, has been the basis of a number of types developed since



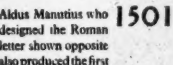
1477 Another Venetian printer, Erhard Ratdold, also made a distinguished Roman type



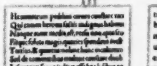
1495 This very fine Roman type is another that greatly influenced the design of letters up to the present day



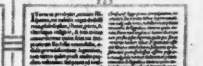
1501 Aldus Manutius who designed the Roman letter shown opposite also produced the first of the "italic" types



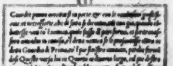
1524 Ludovico Arrighi produced this model for all italics until that of Grandjean



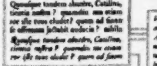
1532 A roman type used by Simon de Colines, Paris



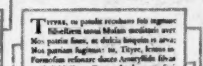
1569 Christopher Plantin, of Antwerp, famous for his fine Polyglot Bible



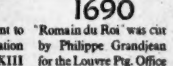
1550 Robert Granjon went to Rome at the invitation of Pope Gregory XIII



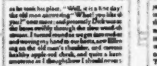
1720 This type, still in everyday use, was cut by William Caslon, London



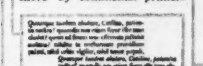
1757 John Baskerville, Birmingham, cut many types appreciated more by continental printers



1730 J. M. Fleischman, of Haarlem, cut this face



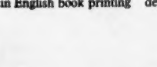
1891 The "Golden" type of William Morris, which established a revival in English book printing



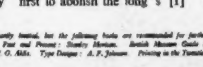
1912 "Imprint," designed for machine composition, did much to improve type design of the present day



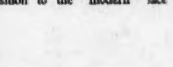
1788 John Bell, of London, was the producer of this good face and first to abolish the long "s" [f]



1780 G. B. Bodoni of Parma and the Didots of Paris completed the transition to the "modern" face



1828 G. B. Bodoni of Parma and the Didots of Paris completed the transition to the "modern" face



1828 G. B. Bodoni of Parma and the Didots of Paris completed the transition to the "modern" face

Type development chart, planned by H. A. W. Thomas, printed by The Baynard Press, London, England, for the London Passenger Transport Board—25 by 40 inches, printed red, black, and blue, on white

straightening, and leveling. Special finishing work includes reëtching defective portions of halftones, hand-tooling vignettied edges of halftones, hammering up a low place or letter from the back of an electrotypes, routing out dead metal from both original photoengravings and electrotypes. All this work is done according to written instructions which also give proper orders for special

press-proof sheets of halftone plates and nickeltype duplicates of halftone plates. Proof sheets are used for making the mechanically etched chalk-relief halftone overlays.

In the halftone overlay department all proofs are printed on a platen press, with a special black ink, on patented coated overlay paper, which is usually made in two standard thicknesses, .009

inch and .012 inch. The .009-inch-thick overlay paper is used most. The .012-inch-thick is used mostly for halftones that are to be printed on extra-thick paper stock or on cardboard. All halftone overlays are made before plates reach the pressroom; in fact, even before they go to the composing room. The finished etched overlays for each job or set of plates are placed in a manila clasp-

for each plate, then pasted on back. By this plan, each plate may be attached to plate-mounting equipment as soon as it reaches the imposition table without the use of loose interlays. In the overlay department where plates are tested for height and level, and where both halftone overlays and the special makeready *interlays* are prepared, certain standards for heights of various photoengravings

blocked plate is taken on a precision test press, in order to determine both its height and level. If it is too high, the complete unit is placed, face down, on a type-high planing machine and the wood base is shaved. If it is low, one or more pieces of hard paper are pasted on the back. Another test proof may be necessary to prove that the right amount of makeready has been pasted on back of a low-mounted plate.

On either a shute-board and planing machine, or a circular saw with work table and adjustable gages, each wood-blocked plate is trimmed and squared vertically true on all four sides. In most cases, trimming work is done on the type-point system of measurement. All makeup, imposition, and the lock-up of forms is thus made more accurate.

In the pressroom, pre-makeready work includes the constant use of standard kinds and thicknesses of paper for packing on each press; standard settings for press bed bearers, impression cylinder bearers, and for all the inking rollers on each press in a plant.

★ ★

Describes Eye's Dominance

The explanation of the greater productivity of printed advertising perhaps is contained in "How Does The Eye See?" by William Badke in *Share Your Knowledge Review*.

Advertising printing in all its forms, he says, is a sight product—an article manufactured for the eyes. Except for the paper upon which it is printed, one cannot smell advertising, taste it, hear it, or feel it. The eyes alone can sense the printed message.

He adds that 80 per cent of the impressions we receive always are imparted to us through the eyes. For this reason, sight is the sharpest and keenest of our faculties. We see more quickly and more accurately than we hear, feel, taste, or smell. As a result, we have come to trust our eyes more than any other sense organ. "It doesn't look right," clearly emphasizes this, he adds.

He then comments on the similarity of the camera and the eye, explaining how the eye and lens of the camera both have focusing arrangements to adjust "seeing" power to the object being observed. The big difference, he adds, is that a camera, focused for example on a page, would see every line on it with equal clarity, whereas the eye would have a sharp focus of only seven-eighths-inch in diameter.

This, he goes on, is the explanation of composition in advertisements, which is nothing more than "eye leading." The eye, he points out, abhors disorder.

The Inland Printer for January, 1936

The Wayfarer

BY HENRY LEWIS JOHNSON

THIS month's frontispiece presents a subject of unusual interest to masculine readers, and has an unusual combination of features that printers will appreciate and understand.

The photographer is Franklin I. Jordan, of Boston, an expert in several branches of photography, and author of the book, "Photographic Enlarging," recently issued by The Folmer Graflex Corporation.

Original print of "The Wayfarer" was only 2¼ by 3¼ inches. Little detail was discernible in the foreground in this print. The shaft of sunlight dominated the picture. An enlargement on rough paper was first treated with a wax coating, to which a slight color was applied by stippling. In this way the shadows were strengthened and the highlights were manipulated at will.

The engraving was produced with great success from what was really a difficult original. The result is an exceptional demonstration of depth and pictorial quality in halftone. The

engraver, Howard-Wesson Company, Worcester, Massachusetts, is engaged in the design and production of illustrations by various processes in both relief and planograph for direct-mail and national advertising. The concern also specializes in the design of and engraving for college annuals, and has undertaken "to produce excellent plates from difficult subjects," as in this instance.

The Davis Press, Incorporated, of Worcester, Massachusetts, produced the piece in black with a mixture of metallic color, and secured a remarkably close approximation of the photograph. It is a well organized firm that stresses creative selling, and is widely known as publisher of *The School Arts*, monthly journal of art education. Rae M. Spencer is president; William P. Hudson, vice-president; Warren G. Davis, treasurer; Allston Greene, clerk. The firm is particularly successful in its use of photography in the formulation of printing projects.

envelope on which is marked the order number and name of the particular job, and delivered to the pressroom to be filed for use when needed.

A comparatively new pre-makeready system for plates that are to be worked on patent base is followed in the halftone overlay department of several commercial printing plants. The mechanical equipment used in an overlay department includes a bench-model plate gage and a precision cylinder test press. These two machines are used to test the heights of mounted and unmounted plates, to prove whether each plate is uniformly level, and to pre-determine the proper thickness of each paper *interlay* which is to be used. The correct *interlay* is prepared

and electrotypes have been established. Some plates are mounted slightly lower than type-high (.918 inch). Most can be mounted exactly type high, some slightly above type high. When special makeready *interlays* are made for these plates, each *interlay* is calipered to conform with the desired height of the plate when placed on a plate-mounting system.

Although the tendency in commercial printing is to eliminate wood base, it seems safe to assume that many wood-blocked plates will always be used, especially in smaller sizes and for short runs. In the plate-finishing departments referred to, wood-blocked plates are inspected and dressed as follows: First, one careful test proof of every wood-

THE PROOFROOM

Questions pertaining to the work of proofreaders are solicited for detailed consideration in this department. Replies, however, cannot be made by mail

By EDWARD N. TEALL

Division of Latin Words

In a text using many Latin words I queried the division "a-mnis." It seemed to me the hyphen should come between "m" and "n." But I was told to follow this rule: When consonants come together in combinations which could not start a word, separate them, as "sic-cus," "am-bo," "ar-bor." But when the combination is one that could begin a Latin word, keep them in the same syllable. It seems "mn" in Latin, as in Greek, can be sounded together; therefore the proper division, I am told, is "a-mnis."

Well, then I got into trouble with "re-spublica." I wanted to make it "re-spublica." On this point I was informed that when dividing a compound word in Latin the ordinary rule is dropped and the original elements are separated. "Res" being a word by itself, it is kept intact in compounding with the adjective "publica."

And there are some folks who ask "Why is a proofreader, anyhow?"—*Iowa*.

Yes, sir—a good proofreader is a man of great knowledge, fine intelligence, and excellent judgment. There is always something more for the proofreader to learn, both in the technique of printing and in general lore.

Don't Be Too Finicky!

I am a young reader, in my first year out of high school. Am working on a small-city daily. Have been trying hard to improve the paper's punctuation, and all I get for my effort is a growl. Is not punctuation important? It seems so to me.—*Maine*.

Of course it is!—and so is the cost of making the paper. Every time you mark a comma in or out, a line has to be reset. Always there is danger of a new error being made; possibly a really bad one, much worse than a wrong comma. Further, the more changes are ordered in the type, the more handling it must have in the composing room; and any time a line has to be lifted in order to put in a corrected one, there is possibility of the wrong line being thrown out and the bad one left in, to gum things up.

Newspaper publishers simply cannot afford unnecessary expense in handling of type. The proofreader must not order small, unimportant changes which cost money. He must not overlook any real error, but he also must not be too fussy about punctuation. Of course some news-

papers are more particular about punctuation than others can afford to be, but even they have their limits. More care is generally expected to be taken with the editorials than with other matter.

I think it would be better if compositors were held to more responsibility in getting the matter set correctly in the first time out. Good work at the machines does not in the least cut into the proofreader's important part in the work of turning out good work. A good proofreader likes clean proofs. It's only the poor ones who feel good when they find a lot of things to mark. Perfection in composition will never be attained. There will always be need of checker-uppers.

Keyboard Trouble

What should I do when a whole long galley is full of errors on one or two letters? I have it happen now and then.—*Missouri*.

In such matter it is not good to read and mark the whole proof. It would take a lot of time, and the galley would be so full of corrections the compositor would have heavy going. The composition is simply wasted. The proof should be taken out at once, to be reset.

Printer's Slang

In a second-hand-book catalog I saw the word "direction." What does this mean, in the world of printing?—*Michigan*.

The direction is a word printed at the lower right-hand corner of a page to show what the first word of the next page is. I suppose it was devised as a help to the reader, getting around the corner, rather than for the printer's guidance. Just an old custom.

New Words All the Time

Speaking of compounds, here is one I just came across for the first time: "realmleader." Have you seen it, and what do you think of it? It looks funny.—*Rhode Island*.

This is an exact translation, bringing over into English, of the German word "Reichsfuehrer," for Hitler's title. The German word has the possessive form, indicated by the "s," but that doesn't matter in this connection.

Follow Shop Custom

Which is the better expression: "blackface," "boldface," or "fullface"?—*Wyoming*.

I don't know of any real preference. Some use one expression, some another. Anybody in the trade knows them all. I would suggest, however, that pains be taken to use the one that has majority favor in the shop where you work.

Should Read Both

When the galleys have been read, corrected, and revised, is it necessary to read the whole thing over again in page form? I don't think it would be.—*Wisconsin*.

If good printing is wanted, thorough work, with assurance of accuracy, and if there is time to do things right, the pages really ought to be read through. If, however, the time allowance given is skimpy, as is too commonly the case in these hurried times, it is permissible to check by running down the page, comparing the first word in each line with that on the galley. Care must of course be taken, where corrections involving several lines of new composition have been ordered.

There is one danger in this procedure to which too little attention is commonly given; and that is, two successive lines might begin with the same word—and happen to get transposed in the page makeup. The first-word check would not be sufficient. If the copyholder is going to read several words in each line to give a better check, he might just as well read the whole thing. Therefore, to save time and safeguard against the above-mentioned danger, it will be profitable, after checking on first words, to run down the page again, checking on the last word in each line. These time-saving tricks are obviously a compromise with conscience. In high-class work it pays to re-read the whole thing.

Parenthesis Lying Down

What are liaison marks?—*Pennsylvania*.

The marks, like a pair of parentheses in horizontal position, indicating that the matter between them is to be closed up; that is to say, brought together.

"On" Or "Upon"?

What are the niceties, or the infallible rules, if any, governing the use of "on" and "upon," as for example, "Copper plates are placed in position directly upon the slugs," "I am going to depend upon you to do thus and so"? Somewhere, sometime, some friend told me that "upon" should be used only when an object rests actually and physically on top of another.—*Mississippi*.

There are no absolute standards of usage in this matter. The criterion of physical contact is positively silly. It is natural and easy to say "Upon my word," and "On no account." Probably the decisive factor, subconsciously, is euphony: "upon" sounds better in one expression, "on" in another.

In "Constructive English," Francis K. Ball approves *agree on*, *based on*, *depend on*, *enter on*, *fall back on*, *rely on*, *on his return*. He gives no examples for use of "upon."

H. W. Fowler, in "Modern English Usage," says this, "'Upon' is usually rejected when its position would cause it to be pronounced as two unaccented syllables instead of with a clear short 'o.'" He suggests comparison of "That depends on who it was" with "Depend upon it." Does this help?

Now, laying aside the self-conscious and solemn attitude, let's just look at it as a matter of simple common sense and reality: Most of us Americans do regard "upon" as just a bit affected; we prefer "on" almost every time.

I would say, use "upon" when the idea of upness before on-ness is clear—but remember, simple "on" is desirable more times than fancy "upon" is.

★

Italics for Contrast

What is your rule for names of characters in plays: italic, quote, or no typographical distinction?—*South Dakota*.

I like italic. That used to be the one standard style, but of late there is an increasing tendency to do without special typing; the names run along with no indication of their being anything but proper names within the text. Sometimes this gets by all right, but there are other times when confusion results; and I favor italicizing all the time, to prevent such confusion.

It would not be at all impossible to have a news story in which a "real life" Romeo appeared, along with references to *Romeo* of "Romeo and Juliet."

The same is true of titles of books, formerly quoted by almost everybody, but now more apt to appear without the quotes or italic type. Suppose you are writing about a book called "Going to Italy." You might say: "Going to Italy is not to be praised."



Hell-Box Harry Says—

By Harold M. Bone

Many a bindery worker earns his three square meals by cutting round corners.

A lot of pressmen who are opposed to *lynching* don't object at all to *hanging* an overlay.

During an attack of grippe, a bookbinder had a *running head* for a week.

Book publishers can avoid disputes by getting a customer's *signature* on a *contract* before they put a *signature* on the *press*.

Any electrotypist's production schedule is usually thrown into *reverse* when plates are improperly *backed up*.

In preparing a corn *seed* catalog, always plan to cut the stock *with the grain*.

When a print-plant proprietor can't meet his *notes*, it often means his *swan song*.

Just to be consistent, an auto club had its safe-driving campaign pamphlets printed on *crash-finish* stock.

A printer's life might oft be freed
Of pesky alterations,
If only he could find a way
To cut out alterations.

Why, that does not tell any reader that a book is being spoken of. It seems to say that going to Italy is not to be praised. The capital "G" for the start of the sentence, and the capital "I" for "Italy," make the trouble.

I have in my files a funny one from the *Literary Digest* of July 13 last. It says, quoting from a newspaper: "This is probably the first time in history that *Romeo and Juliet* have been held up as . . ." Of course, it should have been set ". . . that *Romeo and Juliet* . . ."

In using italics for the names of play-characters the object is simply to show at first sight that they *are* such names. There is nothing in the nature of italic type to account for its selection for this purpose, except that it is in contrast to the run of the text, and so it accomplishes its purpose.

From the Grab Bag

Won't you please give us some more of those odds-and-ends items like you used to dish up now and then? I get a kick out of them.—*Nevada*.

Surely! First, here's an interesting hyphen, found in the *Literary Digest*: "Mr. Hoover cited figures to show . . . in spite of that relief-spending which helped build up annual deficits . . ." That hyphen does not look right to me. "Money-spending" would be an okay combination, hooking up a noun and a participial noun with a verb element having the first noun used as its object. "Relief-spending" here means "spending for relief," and to me it seems that "relief" should be regarded as actually having adjective value. It is much more like "helpful spending" than it is like "money-spending."

Next, a couple of missing commas: "The ashes will be taken to Blankville where Mrs. Soandso was born for interment in the plot. . ." Any news reader knows what is meant, but a good many readers (and not stupid ones, either!) would have to stop just a split second to do the work that should be done for him by commas. Commas ought to be used to cut off "where Mrs. Soandso was born," to mark the detour.

Another lost comma, in a sentence from one of Frank Kent's articles on "The Great Game of Politics": "To put such a coalition through a bargain must be made . . ." The mind picks it up first as "through a bargain." That doesn't mean anything, and the mind quickly supplies a needed comma after "through." But the writer should have done that, visibly marking the sharp turn in the road.

In a magazine I came across this: ". . . corrosion resisting steel . . ." Corrosion does not resist steel; corrosion-resisting steel is steel that resists corrosion. Sometimes these combinations will make themselves clear quickly and easily; sometimes it requires conscious attention to get the word-relations straightened out.

★

Long Quotations

I was taught to use quotes at the beginning and end of quoted matter. My editor wants begin-quotes for each paragraph.

He's fussy!—*Idaho*.

No, he's just simply—right. This is not a matter for individual taste and judgment; it is as nearly a matter of positive right and wrong as could be found. Employ the quote-marks at the beginning of the quotation and of each paragraph in it, and the close-quotes at the end of the whole quotation.

The Inland Printer for January, 1936

ATF carries
all sizes
both treadle
and rotary
perforators



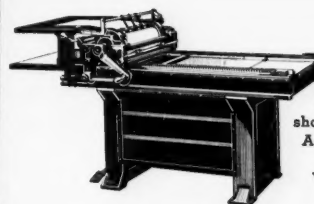
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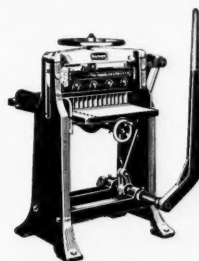
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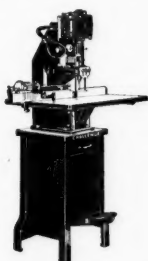


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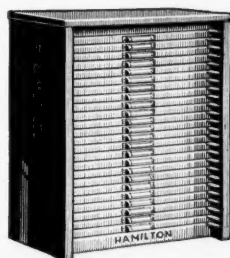
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Ask your
local ATF man
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**ATF
COMPOSING ROOM SAW**

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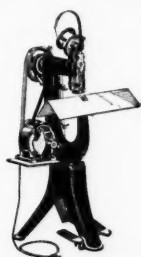


HAMILTON CABINETS

ATF sells the complete,
modern line of Hamilton Composing Room Equipment

SEE
AMERICAN
FIRST

This is the
Model No. 2.
ATF carries 11
models of this
manufacture



BOSTON WIRE STITCHER

This insert printed on Kelly Presses

AMERICAN TYPE FOUNDERS

Sales Corporation

ELIZABETH, NEW JERSEY



ATF carries
the complete
line of
Rouse tools for
printers

ROUSE VERTICAL MITERER

Types used: Stymie Family

"What Does It Profit Me...?"

It's a fair question to ask ... "What does it profit me to buy my supplies and equipment through ATF?" And here is our answer ... conscientious and concise.

Our business is built, not on one-time sales, but on the continued month-to-month patronage of thousands of customers ... printers to whom ATF is as familiar as the morning paper ... or the post-man's call. We have a reputation for fair dealing and conscientious service. These are preserved at any cost.

Hence any product ... a type face ... a Kelly Press ... a piece of machinery ... bearing the ATF stamp of approval ... must be suitable to the needs of the printer ... it must do its work well, and be sold at a fair price.

It will profit you ... to be assured of this protection and fair dealing on every article you purchase, and whenever you think you haven't received them, here's a big, responsible and resourceful organization ready to make good ... because it hopes to see you, and serve you, again and again, as it has since 1892.

Products of Our Own Manufacture: Foundry Type; ATF Saws; Kelly Presses; Metal Furniture; Leads and Slugs; Brass Rule • **Other Manufacturers Represented:** Boston Wire Stitcher Company; Challenge Machinery Company; Chandler & Price Company; Kimble Electric Company; F. P. Rosback Company; H. B. Rouse & Company; Southworth Machine Company; Vandercook & Sons, Inc.; Hamilton Manufacturing Company; Craig Sales Corporation; Milwaukee Saw Trimmer Corporation; Stereotype Equipment Company; Hacker Manufacturing Company; *and many others* • **Complete Printing Plant Equipment**

ATF

AMERICAN TYPE FOUNDERS

Branches and Selling Agents in Twenty-five Cities

This insert printed on Kelly Presses
Types used: Caslon Oldstyle No. 471 and Italic
Shadow, Franklin Gothic Condensed

SPECIMEN REVIEW

Items submitted for review in this department must be sent flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

THOMAS P. HENRY COMPANY, of Detroit, Michigan.—It is a real honor to the fine types with which you supply clients to be featured in such fine advertising folders as you issue occasionally. You are one of the half dozen who, in our opinion, advertise type most effectively.

AMERICAN TYPESETTING CORPORATION, Chicago.—You're doing great work, servicing printers and advertisers with top-notch typography. All pieces submitted are effectively designed, also correctly set, and the advantages afforded by your comprehensive type equipment, above what any printer could afford, are effectively manifested.

HARLOWE COMPOSITION COMPANY, of Washington, D. C.—We like your new stationery forms very much. Layout and typography are smart, and all pieces unusually effective. The color effect of two blues on cafe is a bit flat. If the deeper blue were stronger with more gloss, and the light blue brighter, the effect would be improved. Indeed we would prefer black to the dark blue.

J. HARRY DRECHSLER, of Baltimore, Maryland.—The work you submit is decidedly interesting, informal layout being effectively combined with die-cutting of pieces. With colors invariably in excellent taste, all of the items have returned profits to your clients.

It is great to know that one of the leaders in typography of a generation and more ago, whose work was studied by this editor, is still able to hit the head pin with a zing.

EBENEZER BAYLIS AND SON, of Worcester, England.—Thank you, sirs, for the beautiful booklet, "The Hymn on the Morning of Christ's Nativity," by John Milton. We should prefer a bit more "design" in the cover, for it seems unduly severe and weak with just the title and author's name in fourteen-point Caslon caps. However, naturally, a great deal could not be done in that respect and keep the work suitable. The paper, a beautiful antique laid of soft blue tone helps a lot. No fault on any basis of reason, even personal taste, can be found with text pages.

BULMAN BROTHERS, LIMITED, of Winnipeg, Canada.—Your brochure, "What About Photo-Litho?" is a fine piece of craftsmanship. In text and example you explain and demonstrate the printing process which had made greatest progress in recent years. The uniform printing of the halftone, in which detail is held remarkably well on stock somewhat smoother than ordinarily used for offset, is an outstanding feature. Type, too, is remarkably well done. Those who receive it will appreciate the fund of information about offset printing which the booklet provides.

JOIN
the Chicago Club of
PRINTING HOUSE
CRAFTSMEN

ENJOY
these Benefits:
EDUCATIONAL &
SOCIAL ACTIVITIES
TECHNICAL ADVICE
GOOD FELLOWSHIP

CALL
GRADIE OAKES
CHAIRMAN OF MEMBERSHIP COMMITTEE
FOR INFORMATION
AND APPLICATIONS
HAYMARKET 3822

JOIN Chicago Club of
Printing House Craftsmen

ENJOY Many Benefits:
Technical Advice · Social
and Educational Activities
Good Fellowship

CALL Gradie Oakes, Chair-
man Membership Committee
for Information & Applications
HAYmarket 3822

Broadway returns for a short but not glorious engagement in the final lines of the poster on the left. Read it and weep; eye-strain does bring tears. Although nothing to write home about, the lettering above the type is better. Without material change in layout, a simple reset is shown on the right to demonstrate the power of type alone and to exemplify the superior clarity of lower-case compared with all-cap composition. Organizations of printers cannot afford to distribute inferior printing, should by example strive to encourage a demand for the best



Unusual and effective mailing card, size 5½ by 8 inches, sent out by progressive advertising typographer. It is printed in deep red and black upon a heavy weight white antique

A. G. HALLETT, of East Liverpool, Ohio.—With the Ethiopian situation in the public eye, to head that blotter "Addis Ababa pronounced Ahddis Ahwawa," authority being the U. S. Geographic Board, was a real stunt. Due to this interest and the big type used throughout, the piece brings your name into great prominence. Layout is interesting and impressive. However, the cross-rule pattern dividing the item into four parts, is too strong, and the blue between the two vertical rules, which are approximately an inch apart, is so deep that type printed in black over it is scarcely distinguishable. It's a case where there is insufficient contrast between the printing and its background.

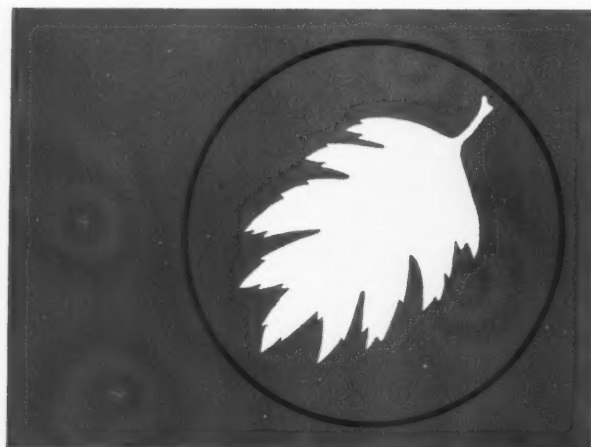
A MINIATURE SCROLL, approximately 8 by 5 inches, conveyed the holiday greetings of Charles Clayton, managing director of Printers Limited, Sydney, Australia. Beneath a picture of a red-coated town-crier ("Oyez! Oyez!") appropriate greetings were printed in green. The paper simulated parchment; a printed red seal at the bottom lent an authentic touch. For sending, a short length of 1¼-inch mailing tube was used. Because it is so rarely employed nowadays, the scroll form adds a decided fillip to a message. It has "feel" appeal as well as visual novelty. To unroll a message, in this age of page-turning, is really stimulating. For practical purposes, of course, the use of a scroll is limited.



Cover of a French-fold announcement of The Mono-Lith Company's new offset-plate service in Minneapolis, designed by Frank M. Kofron. It is 6½ inches square, red and black, on white laid



This human figure of em quads "carries" the envelope return card. It has motion, and all lines lead one's eye to the address



ANNUAL AUTUMN PARTY

CHICAGO CLUB OF PRINTING HOUSE CRAFTSMEN

Front cover and inside page 7 by 7-inch program for annual autumn party of the Chicago Club of Printing House Craftsmen. The original, in rich autumnal brown and black, on white antique, was designed by Alfred D. Sterges, young artist with the University of Chicago Press

THE MILLS PRESS, Stockton, California.—Distinction in type—faces being new and uncommonly seen—caused your blotter, "Business Is Good" (what pleasant words!), to stand out, though arrangement is just ordinary. No better evidence could be given of the advantages of keeping one's type equipment fresh and up-to-date. The one uncommon design element is the solid circle in green over which the opening word of the text, "We," is printed in black. It is a good one, though, and the one element of ornament. Since the heading is short of full measure and set flush to the left, and the other units centered, we would shift the text group to make it flush on the right—to counterbalance the head. As arranged, the design is neither centered nor properly balanced off-center, but it is as static as if it were symmetrical, so not so dynamic as if somehow suitably arranged off-center.

CHARLES A. TROWBRIDGE COMPANY, of Columbus, Ohio.—The small mailing pieces used to introduce and to support your salesmen are effective, especially as to ideas and copy. An example is the calendar headed "Call Chuck Creaglow," which should be a real help. It was, we believe, attempting too much to put calendars for twelve months on such a small card. We suggest issuing the card, say, three times a year with four calendars only. Again, we feel that "for Complete Printing Service" is too small—really it fades. If the signature lines were below the calendar panel, the line would stand out better than it does so close between "Call Chuck Creaglow" and the signature group. Our idea would be to set the two quoted units in the same size, perhaps emphasizing Mr. Creaglow's name a shade. We all but forgot to mention

the feature of this item: a cartoon of the gentleman's head and neck. This is at once an attention arrester and interest arouser. It seems very well done. Presswork is excellent.

COMMERCIAL PRINTERS, of Regina, Saskatchewan.—That program for "Vinny Vogue of '35" is a first-class novelty, no foolin'. It is a sheet 18 inches long by 7 inches wide on one end, 2½ inches wide on the other. Rules are printed at the edges on both diagonal-cut sides—five one-point face on one side of the paper, three four-point on the other. So, when the piece is folded five times, alternately in opposite directions, triangular patterns appear at either end on the point, title being in the middle; namely, on the narrow end of the sheet. (Others who read this can fold a sheet to get the idea.) Though not outstanding, typography is satisfactory. The title on the front (as folded) should, to match the rules, be in bolder type than the light Kabel. The effectiveness of the form is such, however, that the weak points in typesetting are likely to be overlooked. To be specific with respect to the latter, for one example, we'd prefer to see the headings of the spread in the bolder Kabel, and not underscored.

EVANS-WINTER-HEBB, INCORPORATED, of Detroit, Michigan.—Good typography, judgment, and restraint in design are combined in your 1936 calendar. You have elevated its presentation to the realm of art in a way that should make it stand out in the minds of those who receive it. Your twenty-four page illustrated and self-cover booklet, "About Calendars," 5 by 8 inches on laid antique stock, tells so many interesting, curious things regarding them that the reader admires your ability to "dig them out." Page

ANNUAL AUTUMN PARTY

CHICAGO CLUB OF PRINTING HOUSE CRAFTSMEN

BOULEVARD ROOM OF THE STEVENS HOTEL • CHICAGO
SATURDAY • NOVEMBER THIRTIETH • SIX-THIRTY P.M.

layout and typography, in the best traditional manner, are excellent. Caslon type, used throughout, is in keeping with illustrations of ancient and curious calendars. The calendar is attractive in itself without being too small, and legible without being too large. The substantial brown mount, with small imprint and border in gold, is dignified and appropriate. The pad, $7\frac{1}{2}$ by $8\frac{1}{2}$ inches, is of a heavy white offset stock. Black and red numerals are actually made more legible by being printed over a soft buff background of your imprint. As a whole, it is a worthy demonstration of your ability to plan, create, and produce good printing which should make an exceptionally strong impression.

LEICESTER COLLEGE OF ARTS AND CRAFTS, Leicester, England.—You may feel highly proud of the book "Celtic Legends." Text is exceptionally pleasant to read. Type page, we believe, is a bit short and wide to conform with proportions of the paper page. Characterful line-illustrations, with solid color tints in soft green and light drab-brown here and there, are in harmony with type, distinctive, too. It's the cover, however, which stirs enthusiasm. It is striking, indeed truly unusual.

Cloth over the hinge—extending about an inch over the front, also, of course, the back—is bright light yellow. It functions as part of the design. To the right of this, for $5\frac{1}{2}$ inches, an all-over design in black on white covering paper features broad zigzag lines, such as ordinarily represent lightning, with myriads of stars between. Against this striking background the title appears in black on a label $8\frac{1}{4}$ by practically 2 inches, said label being edged with a six-point yellow band. It is a most unusual design, but we can only hope that our readers may be able to visualize it well enough to get the idea and the thrill which should come with grasping it.



PROOF

NOVEMBER • 1935

Front cover of monthly house-organ from the Roling Printing Company, Saint Louis, done in medium blue, and black, on brown cover

SALES PLANS

Raymond C. Dreher's distinctive typography makes the Boston Insurance Company's literature "different." He designed the front cover of this promotion manual

As it should, the souvenir program of the seventy-ninth convention of the International Typographical Union, at Montreal, reflects just about the finest craftsmanship of the printer. Though the wide acanthus-leaf border on the title page reflects a different age from the modern treatment of text pages, with body in light Egyptian and heads in bold, one gets past this quickly and into the pages, which, with numerous bled halftone illustrations, reflect today's style. We are glad to find the Egyptian letter used exclusively on the ad pages, too, instead of seeing them in a hodge-podge mixture of many faces. Varying sizes and the contrast of bold

against light-face type provide variety and entirely adequate display values. While praising the work as commendable to the organization and to the Canadian craftsmen who wrought it, may we express the one regret that title page and to a lesser—much lesser—extent, cover, were not made more consonant with the text and advertising pages. And let's not forget the work of a brother organization—that of the pressmen—who did such a wonderful job on the presswork. Really, they got all there was in the cuts out of them, and that is plenty. Our thanks go out to James Philip, delegate, of Montreal, for the copy he so kindly sent us.



CHICAGO CLUB OF PRINTING HOUSE CRAFTSMEN

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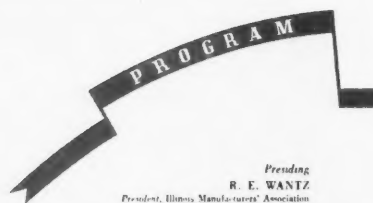
TURN TO NEXT PAGE

Additional leaves from program of Chicago Craftsmen. See facing page. Condensed sans-serif and Egyptian faces were used throughout. Skilful spacing and arrangement of copy assured legibility, and provided simple shapes that harmonize with the solid masses of color that are used



of the
**ILLINOIS
MANUFACTURERS'
ASSOCIATION**

TUESDAY EVENING, DECEMBER THE TENTH
MCMXXV
THE STEVENS HOTEL - CHICAGO, ILLINOIS



Presiding
R. E. WANTZ
President, Illinois Manufacturers' Association

Toastmaster
STERLING MORTON
Vice President, Illinois Manufacturers' Association

Invocation
REV. JOHN GORDON
Pastor, Second Congregational Church, Rockford

ANNUAL BUSINESS MEETING
President's Report
Treasurer's Report
Report of Ballois Committee

Speakers
ERNEST T. WEIR
ROBERT L. RIPLEY

Unusual treatment of dinner program, designed and printed by the Neely Printing Company, of Chicago, for the Illinois Manufacturers' Association. It is a 5 by 8-inch, plastic-bound book, printed on heavy white offset stock. The front cover is in red and blue; inside pages in dark blue and buff. Title page at top left; half of program spread at top right; below, menu spread

STEWART-SIMMONS COMPANY, Waterloo, Iowa.—"Words and Pictures," spiral-bound brochure, has everything ultra-modern layout and typography—Simon pure Austro-Germanic style—can have. It lacks illegibility, a characteristic of the pseudo-modern work of 1928-29, and we're glad for that. The light Egyptian in which body appears is self read-

ing compared with the effort required to translate those cubist faces like Broadway so favored by those who "went modern" and wild at the same time in those drear days. Illustrations and diagrams, that have to a degree the quality of pictures, are stripped to bare bone, just enough picturization, in fact, to get over the idea, all right in this

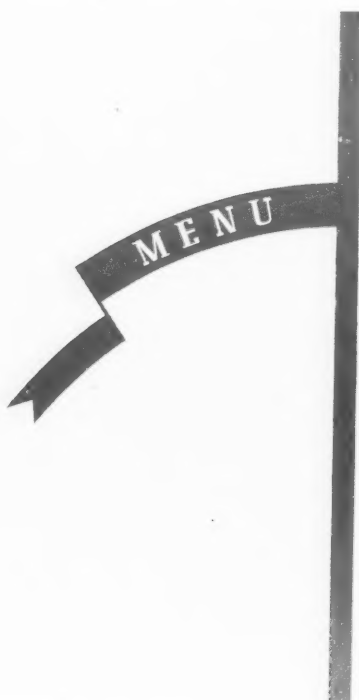
case. For the text the bolder Egyptian would compete with the pictures for attention on a more equal basis, and tone in better as well. But, of course, that would reduce the sparkle contrast provides. Type should not be subordinated too much, else the question "Why write the copy?" can be asked. Besides, if the type is meant to be read, accompanying illustration and decoration should not overpower it. Now and again this extreme handling is all right; certainly it commands attention and interest. If all printing, however, were similarly treated we'd have to be conservative and dignified to get the result, which shows that, after all, we need various techniques in layout as well as variety in types.

POPULAR PRINTING PLANT, of Galveston, Texas.—In its conception, your blotter, "We present our card," is highly commendable. Reaching in from the right-hand side, a hand with edge of coat sleeve showing is illustrated. It is printed from a linoleum cut. The thumb outline is die-cut, and in the slit under the thumb a business card is attached, and thus goes out with the blotter. Thus ends citation of merit. The combination of a sans-serif with Ultra Bodoni types, a most inharmoni-

William S. Gillies



The original card of the designer of Gillies Gothic type is light blue and black, on white, a striking application of modern elements



BUFFET PARISIENNE
(Served in the Lounge during Reception)

CREAM OF FRESH MUSHROOMS
BUTTER CRUSTS

FILET OF SOLE, MARGUERITE

CULINARY EN BRANCHE
RIFE AND GREEN OLIVES

SELECTED BREAST OF CAPON AU CHAMPIGNONS
PERIGOURDINE
NEW BERMUDA POTATOES FONDANTE
FRENCH PEAS, VEGETABLES

SALAD MARGUERITE
(Lettuce, French Endive, Watercress)
CHIFFONADE DRESSING

HOMME ETIENNE
PETIT POULE

CAFE NOIR
CIGARS CIGARETTES

ous one, made good typography just about out of the question. Under such a circumstance it is most unfortunate that ornaments should be chucked into practically all of the open spaces to cheapen the effect and, what is worse, draw attention from the type. The effect is still further aggravated by the number of colors, three, with the effect of four accomplished by overprinting two—and particularly since units in the different colors are rather evenly distributed. Again, there was a poor choice of color—light green, light rose, chrome-yellow—the whole resulting in an over-warm garish effect that is far from being pleasing. Because layout is more disorderly and because of crowding, the card is even worse. Simplicity is a cardinal requirement of effective type display, and in the main means using the fewest possible number of units of eye appeal. Too many make reading just like attempting to understand what is said by each of a dozen persons talking at once. There is confusion in each case.

SOMEONE ASKED Opie, the great English painter: "Pray, Mr. Opie, how do you mix your colors?" Back came the peppery answer: "With brains, Sir!" Assuredly these were the main ingredients used by Howard N. King and

Jules Smith, under whose supervision was designed and printed the exquisite souvenir of York Club of Printing House Craftsmen Christmas Party and Ladies Night. To visualize it, imagine an ideally proportioned brochure, $7\frac{1}{2}$ inches wide by $10\frac{1}{2}$ inches high, with a delightfully conventionalized design (of modern technique, however) on the cover, a most ingenious combination of art and type. Overlying this is a heavy celluloid jacket, the snow effects of which, with flakes of gold, complete the combination of a window with Christmas tree inside, two candles of the cover design becoming the uprights of the window sash—the acme of tastefulness! Inside are six sheets of varying size running from top left corner, the first being $4\frac{1}{8}$ inches wide by $6\frac{3}{16}$ inches deep, the next $\frac{3}{4}$ inch wider and $\frac{3}{4}$ inch deeper, and so on, the last being full size. On page one appears "Ladies Night, the Craftsmen's Club emblem, Christmas Party." Then follow in order: "President's Message," "Contributors and Patrons," "The Menu and the Floor Show," "The Officers and the Committees," "Members of the York Craftsmen Club." Four full pages come next, blank except for the headings, "Autographs." This is but the skeleton on which variations of color of paper and superb typography have built, with the aid of a most tasteful color scheme.



GRAPHIC PRESS, INC.

236 Canton Building
Cleveland, Ohio
Cherry 3444

DAVID CLOSSEY

On the original card, by Eino Wigren, Cleveland, rules and trade mark are in vermilion

BUSCHART BROTHERS, of Saint Louis.—The front cover of "Everyone in Saint Louis Has Heard This One" is very interesting. It is featured by a circle in deep orange, in which a "fist" in reverse-color points to the right, into the booklet. This circle strikes near the right-hand edge and about half way down on the page. In the page's vertical center the title, in a line almost as long as the page is wide, and in black, prints in part over this circle. We talk of proportion—variety in spacing—and of balance, which requires the main elements above the center of a page, but despite the importance of these fundamental design qualities, here's a case where if the printing were anywhere but in the optical center it wouldn't work; certainly not possess the character it has. The sacrifice in esthetics is to a large extent counterbalanced by a gain in distinction. The inside-front cover, the first page of text, and back-cover pages are effective. Regular text pages, however, are not in keeping. The lack of harmony between the condensed block display type and the bold Egyptian used for text is there pronounced, especially with so much of the block in use and the two so nearly the same size. In short, the text is too large proportionately for the heads, which scarcely seem to be display, are not, in fact, except where the block is in the second color. A word or two in a strikingly contrasting face is one thing; many not in key with text quite another. As intimated, the book is a combination of excellence and mediocrity, and that's too bad.



That we may live out of debt and danger, and drive the wolf from the door.

—THOMAS DELONEY, *Gentle Craft*

JANUARY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
.	.	.	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	.



Huntsman, rest! thy chase is done.

—SCOTT, *The Lady of the Lake*

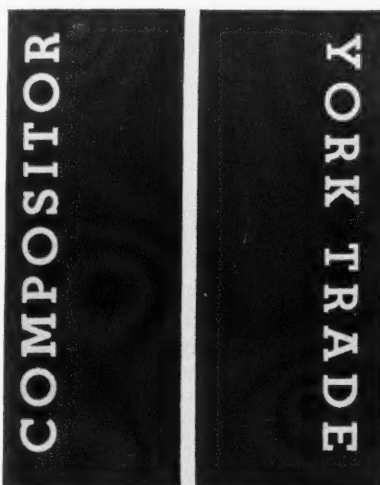
SEPTEMBER

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30

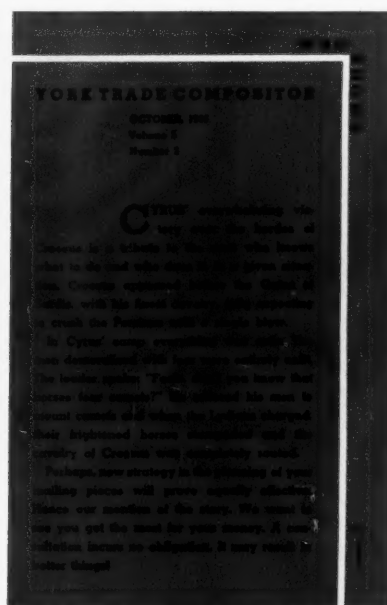
Calendar leaves featured by linoleum block illustrations, from McKinley High School, Canton, Ohio. September is in black and orange on yellow, January in black and yellow on deep green

THE SWEDISH FEDERATION OF MASTER PRINTERS, Stockholm, Sweden.—The poster promoting the advertising exhibition you set up in connection with the Advertisers' Association, also items from the display you sent us, give evidence that selling by the printed word in Sweden is not surpassed anywhere, at least so far as designing and printing apply. The best features of modern layout are skilfully applied on all work, indeed no evidence of the old traditional, conservative, centered style is found. Only the poster is at all weird. A folder—two folds, six pages—for Oskarsstroms strikes a high note. The upper three quarters of the title page is covered with a halftone print in blue of part of a table cloth, towel, or napkin of coarse weave, the pattern appearing slantwise. Below this is a band of

solid blue, with lettering in reverse color showing white. Printing is bled all around. Another effective item is the cover, "Acieries Sandvik," featuring in halftone a striking photograph in silhouette style which pictures a man with ladle in hand before a blast furnace. Light in the center where there is fire, the picture darkens gradually as it extends to the edges of the pages, where it is framed by a quarter-inch solid band, bled. Extending from the top, near the right side, an inch-wide orange band suggests a ribbon marker extending from under over the top. On this, "Acier" appears in black, then, in orange against black, "Acieries Sandvik" and an arrow ornament pointing inside, appear at the bottom of the page. Again presswork is exceptionally good, in fact above criticism.



YORK COMPOSITION CO.
CORNER OF HERMAN AND ROSE AVENUES
YORK, PENNSYLVANIA



Cover and initial text page from Pennsylvania trade plant's house-organ by Howard N. King, Cover is in red and black on yellow; colors are varied on the white paper of the text pages

UNIVERSITY COLLEGE, Nottingham, England.—It is always a pleasure to receive your year book. As is usual in school books done in England, presswork on the 1934-35 issue ranks above typography, especially display typography. The cover, however,

"Essentials of Layout" pages. There are pages of average quality, but faults common in work of this sort, too much space between words and too little between lines, are evident in numerous items. A very good plan to follow is that of having more

the text in short lines between the vertical rules, you will see that more space appears between words than between the ends of the lines and the rules printed in deep blue alongside. The page reminds us of a story. A Chicago woman, showing her mother around an art museum, was finding it difficult to interest her. When the daughter finally found a picture she felt would interest *mater*, she found her standing enrapt before a large canvas, and said, "You are finding something you like?" Only to get the reply, "What a beautiful frame!" We don't label this ornament "beautiful," but it is so much in evidence that one scarcely sees the type matter, which, after all, is the sole excuse for the design. The two designs entered in our Craftsmen convention cover contest are quite unusual, genuinely modern work. We are reproducing elsewhere very clever pages demonstrating the monotype paper ribbon and the monotype die case. We don't recall having seen these items given pictorial representation with typographic units.

CONSOLIDATED PRINTING AND STATIONERY COMPANY, Salina, Kansas.—No doubt all who received the Will Rogers motto card appreciated it. Doubtlessly, too, it developed a favorable impression of your house. The border, in brown ink, is a realistic rope with noose at top. Near the top of the card, inside the border, a fine line-picture of the great humorist appears in the characteristic technique of your Herschel C. Logan. It suggests wood engraving. Below the picture in distinctive lettering, big size, appear the words "It's a great country, but you can't live in it for nothing," this lettering being in key with the picture. All advertising is confined to a small imprint just outside the border at the bottom. Fearful lest credit would not be given, many would so display name, address, and business the item would go into the discard rather than on the wall.

CARPENTER PAPER COMPANY, of Grand Rapids, Michigan.—Your "Facts" booklet lifts an otherwise prosaic job of paper sampling to the level of some neatly executed accomplishments. It shows that you have a "library of creative ideas" (it must be a good one if this sample is representative). It shows that you are a "fine paper house" in your city; sells the idea of using good paper for good printing; names and shows a dozen papers, shows how each looks when printed. That is quite a list of accomplishments for an eleven-page and cover booklet, 4¼ by 8 inches in size. Your front cover, black printed on yellow, with a silver foil reinforcing strip (one-inch wide with a quarter-inch score front and back) makes a strong contrast and rich combination. Inside pages, each a different weight, color, and finish, carry an entertaining little sales story told in one or two short sentences at the top of each page. Across the bottom of each is a three-quarter-inch horizontal band of light rules or Ben-Day supporting a line drawing that illustrates the copy above. The story is to the effect that some people spend money recklessly, some hoard it, but that it is not wise to lower the price of a printed piece by the use of inferior paper. "As clothing makes the man," says page 7, "so good printing shows its quality on good paper," continues page 8. Two pages later we see Diogenes and his lantern. The copy says, "You are looking for good paper for your printing," and the final page tells where to get it.

The B. J. H. calendar for
NOVEMBER

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

OCTOBER 1935
Sun Mon Tue Wed Thu Fri Sat
• • 1 2 3 4 5
6 7 8 9 10 11 12
13 14 15 16 17 18 19
20 21 22 23 24 25 26
27 28 29 30 31 • •

Baker, Jones,
Hansauer, INC.
PRINTERS OF BUFFALO, N. Y.

DECEMBER 1935
Sun Mon Tue Wed Thu Fri Sat
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31 • • •

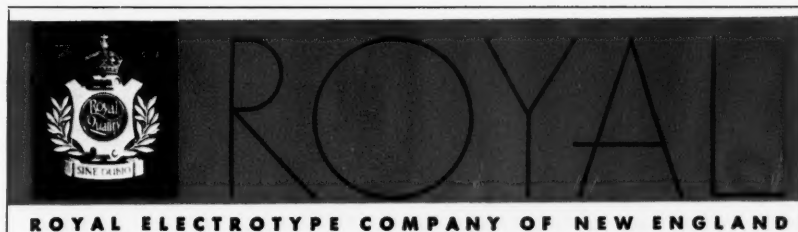
Some printers may want to "take a leaf" from this calendar, the work of Frank E. Powers, of Baker, Jones, Hansauer, Incorporated, Buffalo, New York. The original is in black and autumnal brown, on white-enamel stock. Thumb-nail sketches of players on lower corners of the original were omitted. Illustration courtesy of Eastman Kodak Company, Rochester

featured by an interesting, novel rule arrangement is effective, in fact, outstanding. Other fine pages are those giving the indenture for apprentices; the sectional titles in which type is set in a rectangular panel framed by one of diamond shape, filled in with a soft color; text pages of the article, "Essentials of good layout"; the page on "Taste," and "A Pedigree Paper." Rules are too obstreperous on the

space between lines than between words of those lines. We are surprised to receive from conservative, matter-of-fact England a design like the sectional title page, "Advertisements." Here the principle that type should be dominant is disregarded. Not only that, but as a result of text being subordinated to some preconceived design idea, spacing between words in some lines is ridiculously wide. If you will consider

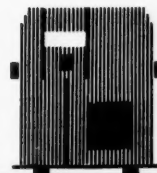
CONGRATULATIONS! Frank McCaffrey, our sombrero is off to you, not for the first time—but on this occasion with an additional sweep of admiration, caused by receiving that wonderful package, "A Souvenir for Souvenirs." *Occasion:* The jaunt of the Congressional Party to the Philippine Commonwealth Government Inauguration at Manila, headed by Vice-President Garner. *The piece that has got us all-of-a-whirl:* A large envelope, 15 by 9¼ inches, made of Japanese paper, covered with decorative box cover in a dark green and yellow-brown design, with gold seal attached in appropriate position, and tied with two half-inch ribbons, one gold, the other green. In this envelope a superbly conceived and executed collection of "all-about-the-voyage-and-what's-wanted-while-traveling"—with baggage label; stationery; news; breakfast, luncheon, and dinner menus; the captain's dinner; guest list, and postcards "to send home." Cold type gasps in inadequacy—even reproduction shrinks with an inferiority complex—at attempting to do justice to the cerebral matter that gyrated in conception, and the skilled craftsmanship that produced this galaxy of good things. Gold, silver, pastel shades—the odd and unusual in design and choice of stocks—was ever such a feast presented to the blasé voyager? Why, even the baggage label is different! They went out on the President Grant and came home on the President Jefferson, and this ingenious printer harmonizes the color schemes for each trip. Delightfully done for the American Mail Line, of Seattle, Washington, by Frank McCaffrey, The Acme Press. Moralizing a little, all we can think of as a fitting close is to say to other printers everywhere, "Go thou and do likewise!"

FERRY-HANLY ADVERTISING COMPANY, of Kansas City, Missouri.—The very difficult task of obtaining trade recognition and acceptance of a modernized trade-mark has been ingeniously handled. The new "Jayhawk" trade-mark, designed by J. Howard for the Lawrence Paper Company, has been introduced with clever bits of nonsense that will be appreciated by the best of men. The "before and after" modernizing story of this comical bird, rejected by Kansas University as an emblem more than thirty years ago, only to become the trade-mark on a famous line of corrugated boxes, is told progressively on a mailing piece of thirty-six accordion-fold pages, each 3½ by 4 inches. Each page tells a story. Text and cartoon illustrations depict the original Jayhawk, and his proud place on millions of boxes. We then see the artist who is instructed to "design us a modern Jayhawk!" The evolution begins. The Jayhawk's chest is raised. Spats now adorn his red flannel legs. His body is conventionalized, legs simplified, he is tied together within a circle, a second color (red) is introduced, and behold, a new Jayhawk has been hatched. We then see the rejuvenation of salesmen, factory, and office, as enthusiasm for the new design pervades the organization. The final page is an invitation: "Let us show you the new Jayhawks." This novel mailing piece gives readers a feeling of having been taken into the manufacturer's confidence, of knowing the "inside story" of the new trade-mark, that will assure friendly recognition and a desire to repeat the story of the proud Jayhawk's evolution and new form.



ROYAL ELECTROTYPE COMPANY OF NEW ENGLAND

W. H. PRIESTLEY & SONS LTD.
28 COLMORE ROW, BIRMINGHAM 3



RADIOGRAMS
WIRELESS SETS
GRAMOPHONES
PIANOFORTES

PIERRE A. FONTAINE
President
WILLIAM S. SKILES
1st Vice-President
ALBERT C. MERLINE
2nd Vice-President
CARTER STOVALL
Secretary-Treasurer



THE DALLAS *Aquarium* SOCIETY

Office of President: 6039 Palo Pinto • Office of Secretary: 6130 Llano • DALLAS, TEXAS

THE MILWAUKEE TIMES

831 SOUTH FIFTH STREET
Phone Mitchell 8100
MILWAUKEE, WISCONSIN

*Printers and
Publishers*



Frank McCaffrey * SEATTLE

ACME PRESS OF SEATTLE, 124 TERRY AVENUE NO., MAIN 1007, AND THE DOGWOOD PRESS FOR FINE BOOKS



ED. BITTNER. CREATIVE ADVERTISING ARTISTS 105 WALNUT ST. CINCINNATI. MAIN 2156

Royal's letterhead in black and silver gives address and telephone above silver band bled at bottom. On Priestley's, from Birmingham (England) School of Printing, type is soft blue, rules in dull green-olive. Stellmacher & Clark, Dallas, did the next, while the *Times* heading in brown and orange comes from Alfred F. Ramsthall, Milwaukee. With cut in two grays, type in black, and rule in orange, McCaffrey's fairly scintillates. As originally printed in black and orange on toned white paper, the heading of the artist is similarly characterful

★ Editorial

Distribution of Fine Paper

EFFORTS of the national associations representing the paper trades, the printers, and the lithographers, to establish a national policy whereby paper merchants are not "to supply paper, to be used on commercial presses, to consumers not engaged in printing or lithographing as a business" seems about to bear fruit. Local Chicago associations representing the same trade groups have just announced a plan for carrying out the general policy, and it is understood that other trade centers are rapidly putting their houses in similar order.

THE INLAND PRINTER on several previous occasions has called attention to the unethical practice of some paper merchants who by-pass the converter of paper by selling direct to the consumer. While the practice has not been general, it has occurred often enough to cause considerable trouble in the printer's legitimate market.

A dozen years ago such disturbances became so flagrant that printers demanded a "long price list." At the time, neither merchants nor converters were able to agree whether such a plan offered a more practical solution of the problem.

In the expanding market which followed, and in the light of surveys made at the time, showing that converters in an overwhelming majority of cases specified the paper used in printing; the agitation gradually subsided, only to be revived again when depression years, with their greediness for business, brought back much of the old practice.

The fault, by no means, has been entirely the merchant's. Printers have sometimes failed to maintain their credit standing and to finance themselves sufficiently to control paper purchases. Furthermore, too often they have failed to appreciate the opportunity of realizing a profit on what amounts to approximately one-third of their business volume. Too easily have they shifted the burden of paper purchase over to the consumer and thereby abetted the practice they have so frequently condemned.

In any local plan for effectuating a national policy, the responsibility of merchant, printer, and lithographer must be recognized. Much educational effort must be put forth to bring everyone to a full realization of the equities and ethics. Provision must be made for arbitration of disputes and misunderstandings. Now is the time to advance this improved relationship between merchants, printers, and lithographers, so that all may look ahead with confidence and proper understanding of that relationship.

Book Jackets Have "Arrived"

ALREADY it is a trite saying that "Books are known by their jackets, not by their bindings." The recent elaborate displays in Christmas windows strikingly emphasized this. The designers and illustrators of book jackets seem to have "arrived." For brilliancy of color and variety of treatment, their handicraft outshone anything we have ever seen in graphic arts "exhibits," and for the most part the jackets were inordinately fascinating.

Modern electric illumination has revolutionized window display. But books seldom lend themselves to high coloring. Bindings usually are in dark or dull-colored cloth. Their gilt stamping and tracing afford little in contrasting highlight and shadow, almost nothing in riotous colors. But the shopkeeper and his merchandiser have corrected this, very largely by convincing the publisher that his books must be dressed in brighter colors if they are to attract attention.

Since the final resting place of a book is the owner's shelf, where brilliantly illuminated bindings, by the very nature of things, are hidden; and since most people prefer their books on shelves without jackets, it would seem useless to attempt the coloring of bindings to any such degree as would be required for merchandising display.

So comes the jacket. Here the artist and illustrator have full sway with the whole chromatic gamut. Anything created by their imaginations, the printer and his associated processors can reproduce. Thus, in a comparatively few years a great new line of printing has been developed—the book jacket, with two very distinct functions: one to so display the book as to "sell" it, the other to keep it from being soiled until it reaches the owner's shelf.

To one who would create new and more printing, it all suggests looking about for old familiar things, and recreating them, by dressing them in brighter colors so as to attract the buyer, create in him a desire, and finally move him to a will to purchase.

A Mighty Army Moves Forward

A GENERAL advance along the front has just been ordered. Militant, yes, but not military. It has been decreed that printing is to push a deep salient into the consumer's market. The plan of attack calls for a forward movement of center and both flanks, strongly supported by heavy reserves.

Already the central force, the Direct Mail Advertising Association, is under way. It has been given the objective of routing sales resistance with "Teamwork," a booklet describing forty-nine ways to use direct advertising in campaigns of its own and to supplement advertising campaigns in other media. The booklet is described as having the effectiveness of a machine gun.

Synchronized with the movement of the center, on the left of the line the International Association of Electrotypers has been alternately advancing and digging in with a vigorous trade-paper campaign to stimulate the increased sale of letterpress and of electrotypes.

On the right of the line, *More Business* is scheduled to advance in January. It is a new monthly publication sponsored and distributed by the American Photo-Engravers Association to customers of its members. It is designed not only to inculcate taste for better quality of letterpress printing, but to induce customers to use more and better illustrations in letterpress printing. The advance issue is a splendid argument for a commendable cause, and presents a sterling example of what can be done by this time-honored process.

The Inland Printer for January, 1936

Back of the front are the reserves and the heavy artillery of the National Equipment Manufacturers' Association—with an energetic research foundation and central bureau to provide fact-finding, fact-giving, industrial and commercial statistics, and recorded experiences of business. From this powerful force in reserve a barrage is to be so set as to enable the front-line sellers of printed matter to effectuate "planned selling" and reach the great objective of the campaign—more business for the great printing industries.

So far as we have been able to discover, the printers of whatever process are still on the "side lines," as it were, encouraging the general advance with their cheers. As rapidly as new territory is conquered, they are expected to move in and take possession. Not since Typothetae's Three-Year Plan of 1918-21 have the printers themselves made any organized effort similar in any degree to that described. However, all of the graphic-arts industries and associated processors are still highly indebted to that former advance movement which roused the industries to new levels of intelligent effort and efficiency, and pointed the way for the present forward movement. Good results are bound to come from all this energy and effort—good to all who take part, as well as to those who will reap the greater opportunities arising from a better and more abundant printed product.

Preparation Costs Must Be Reduced

IN citing the advantages and disadvantages of typographic printing over planographic, it is well to keep in mind the two general divisions of printing operations—the preparatory and the productive. Composition, engraving, electrotyping, makeup, lockup, and makeready are all preparatory; press running, folding, and binding are productive.

The preparatory disadvantages of letterpress unfortunately manifest themselves in increased costs which are not offset by savings in productive operations. Therefore the typographic process finds it hard to hold its own in competition with planographic work, and sometimes with offset and gravure.

Obviously, for letterpress to continue to compete effectively, costs on composition, engraving, electrotyping, and the other preparatory operations must be reduced. Let there be no misunderstanding. We have not advocated, and do not advocate price-cutting at the expense of profits. Lower prices should come through increased efficiency, inventions, or improved production methods. The issue is squarely up to the compositor, the photoengraver, the electrotyper. They must find ways, or continue to see work diverted from their shops to the planographic plants, or produced in offices of potential customers on multigraphs and other substitutes for printing machines. Failure to recognize the situation, dilatoriness in any move to reduce costs, and most certainly any attempt to increase them, is bound to bring further diminishing returns.

However, there are some hopeful indications that the present disadvantages may be partially overcome. Composition is being turned out more and more under labor-saving conditions and with greater precision, thereby effecting savings in lockup and makeready.

Inventive genius is turning its attention towards less costly methods of multiplying forms. Progress has recently been made in the use of rubber stereotypes; improvements in stereotype equipment are making possible better metal plates, encouraging a return to that method of duplicating pages and forms.

As yet, however, no substitute for photoengraving that is entirely adequate has been developed, nor have methods of production been improved to the degree necessary to effect savings. On the contrary, the trend is in the other direction. This is bringing into increased use modifications and substitutes and encouraging their further invention.

Necessity still is the mother of invention. Typographic printers are not going to surrender to disadvantages without first bringing to bear on their problems the accumulated knowledge of five centuries and the inventive ingenuity of craftsmen and engineers. While retaining their advantages they will, we believe, seek ways and means of eliminating or offsetting disadvantages.

If letterpress is to maintain its relative position in the graphic arts, preparation costs must be reduced.

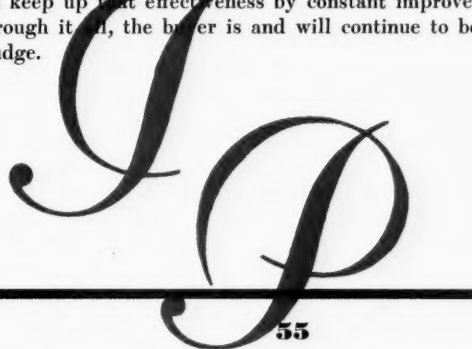
Keep Your Lamp Trimmed and Burning

IN the major graphic arts processes—letterpress, offset, or gravure—the buyer, not the printer, decides both the kind and price of printing. For years he has made these decisions and will continue so to do while a choice of effective processes remains. Upon his economic status, the urgency of delivery, and the suitability of a process to his purposes will depend his choice.

The sooner operatives in each process come to recognize this point of view, moderate their claims, and begin to sell each process on its merits, the sooner the present competition between processes will readjust itself and confusion in the buyer's mind be reduced to something like orderly discrimination and discernment.

The printing industries need to have more public discussions or debates on the question, "What is the best process for the job?" wherein the merits of letterpress, offset, and gravure may be set forth in a factual manner, unaccompanied by the usual ballyhoo. Such discussions lead to better understandings and to more wholesome respect for the merits of each. Here, it is suggested, is a real opportunity for constructive activities in craftsmen's clubs and sales organizations during the winter months. Furthermore it is highly important that everyone, in whatever capacity connected with the graphic arts, be alert to the changes that constantly are taking place in all of the processes, and such discussions will uncover them in the most interesting manner. No printer of whatever process dare doze in complacency and smugness lest he awake to find himself a Rip Van Winkle in a strange country and strange times. He must keep his lamp trimmed and burning.

Because offset is "going places," because gravure is stimulating a nation of "picture readers," letterpress is now streamlining its accuracy and precision, is stepping up its flexibility and dependability, is ballasting for the greater printing burden that it alone can carry. Each process influences the others; each has its place in the buyer's needs; each will be recognized by its effectiveness in meeting those needs; each must keep up that effectiveness by constant improvement. Through it all, the buyer is and will continue to be the sole judge.





PRINTING AROUND

THE WORLD

Giant Press for Sweden

• The Swedish national newspapers are constantly improving and modernizing both their plants and premises. The latest Stockholm daily to announce extensions is *Stockholms-Tidningen*, which claims to have the largest circulation in Sweden. Plans have been drawn up for a giant modern building, designed in what Swedes call the "funkis" (Functionalistic) style, with a large new plant. It will include a giant rotary press capable of printing 90,000 copies of a 32-page newspaper an hour, or 120,000 copies of a 24-page paper in the same time. The news press, which we understand is American, will be the largest yet delivered to Europe, and one of the largest in the world, according to the *British and Colonial Printer and Stationer*.

Active Young Master Printers

• The young master printers of England now take a most active part in the organization's work, according to the many group reports from which we learn that many groups of young British master printers are forming study circles in which the book on salesmanship recently published by the Federation is used as a text. A summer-school subcommittee again arranged a course in printing of four weeks duration. Joint meetings are held with young master engravers. All questions regarding process plates, cut mountings, and other important subjects affecting relations between engravers and printers, are being discussed. Suggestions that will facilitate the work of printers when ordering cuts are put forward by the engravers.

A "Wonder Machine"

• The famous and old press builders, Koenig and Bauer, in Wurzburg, Germany, recently announced the construction of a new machine by the inventor and engineer, Friedrich Hepp. According to a description in the journal of the German master printers, this one machine is able to do all kinds of operations that were previously handled by a number of machines—such as the folding, gathering, inserting of regular and off-size advertising matter into any desired place in any even form, gluing, saddle- or side-stitching, addressing and bundling. What next?

Printing Plant Libraries

• A strong movement for the creation of plant libraries in large and small firms is under way in Germany. Sponsors offer the following suggestions for the organization of professional libraries: The person in charge of a shop library must keep in touch with events of the literary world, especially in the field of good trade publications and professional literature. Systematic training for those in charge of the libraries, and informa-

tion service about new publications is given by a central office. District conventions of plant libraries are held for an exchange of experiences, and to further the development of each library. Close cooperation of each plant librarian with local trade organizations is urged for the purpose of arranging lectures and instruction courses by leading craftsmen and business men. Such steps should considerably broaden the scope of a plant's usefulness and its ability to serve customers more intelligently.

Set Good Example

• From the report of the publicity and selling committee of the British Federation of Master Printers we read that the mutual publicity plan under which printers may obtain a special discount on cuts for their own publicity is being used extensively by the members; and that a handbook for use by printing salesmen is to be produced by the Engravers Federation. Thus the British engravers and printers are setting an example for their American cousins.

English Book Collector Dies

• Benjamin Dawson Magges, the well known London bookseller and book collector, whose famous deals in manuscripts and rare books were events of international importance, passed on recently, leaving an estate of approximately \$350,000.00. His purchase of the costly "Codex Sinaiticus" for the British Museum was his last great undertaking.

New "Iron Wood" Cut Base

• J. H. Whitfield, of England, is manufacturing a material called "Iron Wood" for mounting cuts, which appears to be far in advance of anything in general use at present. After spending considerable time and money in order to produce the right material, the developers state it is standing up to the most severe tests imposed upon it.

Severe Examinations for Printers

• The Association of Swiss Printing House Executives reports a newly adopted regulation for apprentice training and final examination of young printers that has created a lively discussion among the craftsmen of Switzerland. The time of examination for individuals was extended to three days; to be given before a board of government examiners, representatives of master printers, and craftsmen. Furthermore, instead of passing the usual practical examinations in the shop where the apprentice served his training period, he now has to go into another plant where things are unfamiliar to him and pass the tests therein. This ruling considerably stiffens the examination period for the apprentice, giving his alertness a real test.

Shows How Books Are Made

• Thousands of people showed great interest in a working exhibition on the "mechanics" of book manufacture, sponsored by the *Sunday Times*, at Dorland Hall, in London, England. To demonstrate each step in the making of books, many British firms and trade associations of the graphic arts had complete exhibits on typesetting, printing, machine-, and hand-binding. They showed essential steps and the great variety of both human and mechanical efforts that go into the making of our modern printed products. Many processes of book illustration were also demonstrated by a number of leading printers, and some ninety publishers exhibited many thousands of books.

A New Blue Pigment

• The following news item from London is causing many comments in printing circles around the world: "The discovery of Monastrol Fast Blue BS is announced by Imperial Chemical Industries, Limited, who states that this pigment makes available a blue coloring matter of greater all-round fastness and brilliance of shade than those used heretofore. This new pigment, it is asserted, should be of particular importance to the printing-ink industry, and spectro-photometric analysis shows that it is the nearest approach to the ideal trichromatic blue so far produced. In three-color printing it supplies the need for a true 'minus red' pigment. With a broader reflection band extending on both sides of the blue-green portion of the spectrum than the standard blue-green ink of the Federation of Master Printers, it will thus not only give, by admixture, better greens and better purples, but should greatly increase the range of three-color work generally. Moreover, its all-round fastness, good working properties, ease of wetting, and brilliance, make it particularly suitable for such exacting printing operations as the printing of soap wrappers; while its heat resistance enables it to stand up to the number and severity of the baking operations required in modern multi-color tin-plate lithography. The pigment is also offered as advantageous in the manufacture of paper, and in the production of fast-to-light pastel shades for book cloth, in which it will be unaffected by washing or sponging with alkaline cleansers."

New Gutenberg Publication

• "The printer as a new craftsman of the 15th and 16th Centuries," an address given by Dr. Karl Schottenloher, of Munich, at the annual meeting of the International Gutenberg Society, has been published. It is a worthy addition in the series of many outstanding publications of the historical Gutenberg Museum of Mainz.

REMEMBER "MODERNISTIC" TYPE?

A backward glance at the "Spots-Before-the-Eyes" era of typographic malpractice, when typography, masquerading as a whirling dervish, caused many critics to cry "Bravo!" and a few to say "Thumbs Down!"

IT WAS quite some time ago that THE INLAND PRINTER reared up on its haunches to protest against the then wholesale use of new and so-called "modernistic" type faces. It is probable that the typo-barbarism of 1928 and shortly after has mercifully faded from the memory of many readers. If so, we are doing them no favor by reproducing (below) a typical specimen of that period.

It is, however, sometimes salutary to look back on episodes of fever and mania, with the purpose of discovering just how severe the ravages of a disease can be without killing the patient. And in this instance, it is encouraging to note that typography, thanks to a sound constitution to start with, eventually recovered from a case of "spots before the eyes."

During the epidemic, it may be remembered, THE INLAND PRINTER not only

remained immune, but definitely refused to be stampeded. It consistently maintained a positive stand against so-called "modernism" in print; against the ugly, bizarre, eccentric, and malformed "new" faces and "modernistic" layouts; against typography that threw legibility and true function to the winds, cocked its hat dizzily on one side, and shouted, "Look at me. Figure me out if you can!"

The haze lifted, of course. And with the return of sanity it was hard to believe that such violent delirium had existed, or that advertisers and typographers—legitimately searching for types which would give them greater "pull"—could have strayed so far from sound principles of optical psychology. The type-founders themselves were adding to the flocks of "black sheep" in this sorry muddle by designing one freakish type

after another. And there was no dearth of support from type authorities who should have known better. They, and the time-proven virtues of clarity and readability, were sadly lost in the mazes of the novelty craze for new faces.

Well, throughout it all, THE INLAND PRINTER is glad to recall it kept its head; although certainly it was not without its flip-pant, even resentful opponents. One widely known typographer—in a folder heralding an "advanced" extreme type face which receded as rapidly as it had advanced—took up the cudgels thusly: "Who among us is pained by the widespread contempt for classic tradition? Hardly anybody now, except J. L. Frazier of THE INLAND PRINTER, who still envisages the ultimate triumph of virtue and of Caslon 471. Most of us are going to hell in a hurry!" They weren't, of course. They just thought they were. Man is a patient animal, but the eye is a sensitive instrument—and soon the

GLOVES

to grace "Miss Modern's" hand



They meet you at the Salon counter in the loveliest of pastel shades—new to a degree of attractiveness—no grey and no refined as you will like them. For such delightful textures, such swapper, have been created by Spencer to make Yuletide Gifts a gracious memory. Could fashion create designs more sleek than these you would see them at Spencer's. Though you pay little more than a guinea for the finest, you can choose from twenty colours in the half-a-guinea range

YES,

THEY'RE SPENCER
PASTEL-HUE GLOVES

SPENCER GLOVE COMPANY AT REGENT STREET LONDON WEST ONE

Here's all the fervor but none of the fever of the original "modernists." The work of Caspar Mitchell, Intertype Limited, England

weird strain began to tell. The instinct of self-preservation, which usually is several jumps ahead of sound reasoning, probably had as much to do with the reformation as anything else.

All this, of course, is history—but an interesting, if belated, echo of it has come to hand in the December issue of *Who's Who in Intertype*. An article by Caspar Mitchell, headed "Harsh Typography Is Fading Out," opens as follows: "Oh, yes it is . . . and this fading out had to come because those antics in advertisement display swung headlong from sensible design down to the level of cubistic starkism.

"Remember seeing those self-conscious types and the staring decoration stumbling in a non-stop craze for novelty? And didn't the blaze of modernistic fashion sweep the page of print with an amazing disregard for readability? It did. You saw good types struggle in a confusing layout; and copy, that really was good, whimper under a handicap of eccentric display.

"Such novelty couldn't last."

Indeed, it couldn't, and THE INLAND PRINTER predicted it couldn't, and has seen it wane. Not that there isn't bad typography today, as always, along with the excellent. But the black blight of

Exposition Moderne
New Club Car of the
PIONEER LIMITED
UNION STATION, TRACK 13, JUNE 29TH

For the first time the Moderne—that inspiring modern trend in decoration and furnishing—is applied to railroad car interiors. Come and see. Enjoy this free public exposition of the new Club Car done in this spirited modern manner. To Paris went a noted interiorist, for the ultra-smart ideas in this car. Silvered ceilings. Maroon blue carpet in the modern mode. Chairs, tables, lounges that breathe modernity and comfort. Shades by the great Brandt, in orange-olive-green. Illumination through Latique glass. Exotic silver-and-bronze partitions. Everything diverting, yet everything restful. The Milwaukee Road invites you to inspect one of its Club Cars Moderne, latest evidence of progressive railroading. Track 13, Chicago Union Station, June 29, between 6:00 a.m. and 6:30 p.m. Casual dress. Free admission.

Chicago
St. Paul
Minneapolis

THE MILWAUKEE ROAD
CHICAGO MILWAUKEE ST. PAUL PACIFIC

2 sections daily
One section from Chicago to Milwaukee
and return
One section from Chicago to St. Paul
and return
Chicago office
at 1000 North Dearborn Street

Madness Moderne; or, How to Pull a Reader Through a Needle's Eye! It is reproduced to remind you of a dark era when "liveliness" was All, and legibility went begging

"modernism" in its most rabid form has been dispelled. Types once more serve, not for ornament, but for purpose.

A searching after novelty there will always be. That makes for freshness and aliveness, and is commendable. Contemporary treatment of gothic or sans-serif types reveals that novelty can be controlled to good effect, and that simplicity and restraint need deprive no one of excellent "glance-catchers." The glance of the innocent bystander in 1928-30 A.D. (Awful Dizzy) was dragged right into a veritable mystic maze. How to treat that valuable glance with a great deal more consideration and diplomacy is illustrated in this article.

★ ★

Fleuron's Heir Apparent

Oliver Simon has earned the gratitude of all serious students of the graphic arts by his editing of the first number of *Signature*, recently published in London. This new publication is to appear three times a year. If subsequent numbers equal the first issue, typographers and lovers of fine printing who mourned the passing of *The Fleuron* five years ago may be reconciled to their loss.

In the first essay, Holbrook Jackson describes the collection of specimens of printing being assembled in the record room of the University Press, Oxford. Under Dr. John Johnson's direction, a great mass of products of the printing press has been collected, classified, and filed for reference. These books, periodicals, prospectuses, tickets, labels, greeting cards, envelopes, menus and bank notes, are sure to be source materials of great value for the study not only of typographical history but also of human history in general. "It is no exaggeration to call 'commercial art,' which plays so significant a part in commercial printing, the folk-lore of an age which tends more and more to . . . be moved by the appeal of an advertisement."

Paul Nash follows with an article on "New Draughtsmen," in which he considers the limitations placed upon the designer in commercial and industrial fields; he calls attention, however, to the marked success of such British artists as Edward Bawden and Graham Sutherland. Twenty wood engravings—chiefly the book illustrations of Eric Ravilious—are next presented with a complete list of numerous printed and published wood engravings of this so technically skilful and imaginative artist. The book reviews by Harry Carter and Paul Beaujon are of *The Fleuron* order—scholarly and stimulating. The closing pages contain an insert of the new alphabet of decorative sans-serif initial letters that were

originated for The Baynard Press by Barnett Freedman. Truly distinctive is this first issue of *Signature*, a sixty-four page, paper-bound, 7 $\frac{3}{8}$ by 9 $\frac{13}{16}$ volume, attractively composed in monotype (British) Walbaum. Most of the numerous illustrations are printed from wood- or line-engravings.

★ ★

London School Year Book

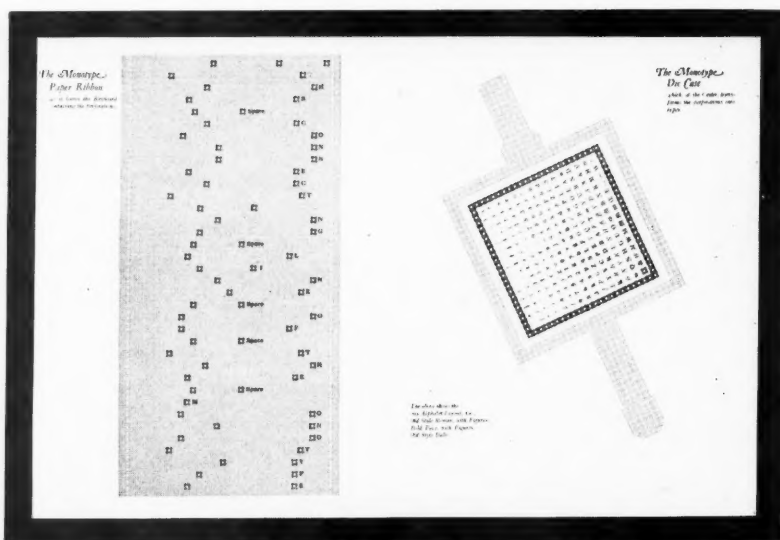
"The Thirteenth Year Book of the London School of Printing and Kindred Trades: 1934-1935," is another excellent production of the kind we have come to expect each year from this outstanding training center. Real skill and enthusiasm have gone into its making.

As usual, the volume is divided into two major parts, the one consisting of examples of student work produced during the year, and the other including complete reports of the craft lectures given monthly at Stationers' Hall, London. Of special interest this year are some references to the school's fortieth anniversary, the section devoted to the memory of Lord Riddell, and two jubilee speeches of King George V.

altogether in good taste. More reports concerning the character of the student population, samples of teaching outlines and examinations, and reports about the vocational careers of the graduates of the school might well be substituted for some of the eulogies.

The sections devoted to composition present interesting layouts—in both the symmetrical and the dynamic styles—of diverse classes of advertising matter and other commercial work. Numerous linotype, intertype, and monotype letters have been utilized, together with a pleasing variety of borders, ornaments, and illustrations. The use of several kinds of stock, and of additional colors, heightens the effectiveness of the presentation.

The competence of the "letterpress-machine" (presswork) staff is very well attested by the halftones exhibited in the pages allotted to process printing. The specimens of lithographic printing are few in number though of good quality; apparently, some of the plates were made in classes in the litho department. A number of these reproductions include specimens of binding and of layout produced by L.S.P. students.



Two pages from yearbook of University College, Nottingham, England, which contains many examples of fine work by students. In this very clever reproduction the monotype ribbon and die-case have been represented pictorially entirely by means of typographic units

Text matter of the 8 $\frac{1}{2}$ by 11 pages has all been composed by machine, the craft lectures being set in twelve-point linotype Venezia.

With its nearly 4,000 students, supervised by forty-eight teachers, the London school is able to exhibit annually a great variety of specimens of printing, and the quality of production is highly commendable. This reviewer, however, wonders whether the twenty-two printed pages of commendation of the school are

The verbatim reports of the 1934-35 craft lectures should be of interest to American, as well as British, printers, teachers, and students of printing. The titles of the addresses are as follows: Book Selling, Printing with Anilin Inks and Rubber Stereos, Organization for Small Printing Offices, Color Photography and Printing, Selection and Training of Apprentices, and Some Research Problems in Bookbinding. Each offers information worthy of study.

The Inland Printer for January, 1936

PROOF OF THE PUDDING

Here's proof of the pudding from those who have eaten it. Printers who use the mailing pieces shown on this page are getting orders from new prospects and from former customers. Here are a few statements:

Brought in Two Customers

George M. Allen & Son, The Greenleaf Press, Portland, Oregon, says: "The first one brought in two customers that we had not been able to get before, one being an advertising agency. We are very well pleased with that score."

Several Orders From Old Customers

W. C. Lutz, of The Commercial Lithographing Company, Louisville, Kentucky, writes: "We can definitely trace several orders from old customers to our mailings, and we have also added a number of desirable new accounts. We are of the opinion that most printers do not use their own product enough, but at the same time try to sell their prospects the product they do not see fit to use."

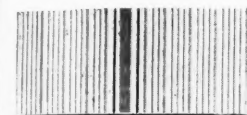
Real Business Pullers

W. P. Lombard, of the *Corry Evening Journal*, Corry, Pennsylvania, says: "The ads appeal to us as real business pullers. . . . We feel that the time has arrived when all printers have to begin 'tooting their own horns.' Our thanks to you for this and other suggestions that we have gained from THE INLAND PRINTER."

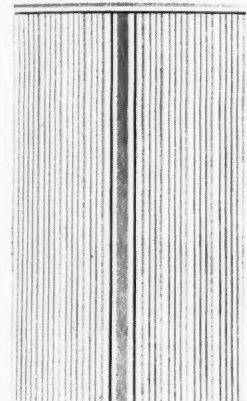
This series of mailing pieces offers the greatest service that a trade journal can give its readers—a way to get more and better business!

Printers know from experience how long it takes to prepare copy and layouts for good mailing pieces. They know that such material, ordered from creative sources, would cost anywhere from \$25 to \$50.

But readers of THE INLAND PRINTER may use these copyrighted mailing pieces without charge! Outstanding advertising, created by top-notch men—yours for the asking! If no other printer in your town has reserved them, they're yours *exclusively*—either the copy alone, or complete electros, supplied at cost. When requesting electros, send check with order to THE INLAND PRINTER, 205 West Wacker Drive, Chicago, Illinois.



**They Call
Us Printers—**



See Pages 44-45, August, 1935, issue. The copy says, "We believe we print rather well . . . The promotion of your business is what we have to sell . . . you will be glad you gave us the opportunity to look in on you." Electros in two-color, \$7.00, post-paid

See Pages 50-51, July, 1935, issue. Copy shows customer how to take you into his confidence. Five electros, \$10.50; front page (two plates), \$5.00; three color-bands, \$1.85 each, post-paid



See Pages 56-57, September, 1935, issue. The copy has "class," and tells how your printing creates an impression of stability. Use your rule borders. Electros of front-cover illustration, \$3.50, post-paid



STANDARDS AND HOW TO REFLECT THEM

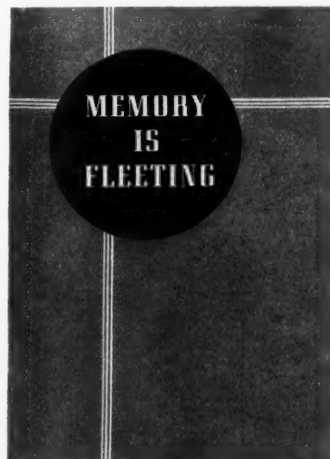


**WHAT
Brought Them Out?**

See Pages 58-59, June, 1935, issue. The copy slant: Printing brings out buyers. Let our printing bring customers to you. Electros: Illustration, \$2.90; (4) panels, \$6.30; complete, \$9.00, post-paid



See Pages 60-61, November, 1935, issue. Copy lists various types of promotional printed matter. Two-color plates for the outside pages, and color plate for the inside-page borders, \$14.50, post-paid



See Pages 40-41, October, 1935, issue. Copy says: "I will bear your concern in mind . . . Can you rely on that promise?" Suggestions . . . submitted. Two-color electros, \$5.60, post-paid



To Find New Customers

Page 1

Start the new year by finding some new customers for your plant. Bring your mailing list up to date, then tell your prospects what you can do for them. These ISLAND PRINTER mailing pieces (six more on preceding page) are sure-fire business builders

As to cost, we have this suggestion. Put it up to us to make the cost justify the sales results. After all, this is the only true criterion of the value of printing.


Recommendations as to just what kind of printing will most fully serve your present business need will be gladly offered without the slightest obligation. The telephone is at your elbow—now.

DOUGLAS 0019

+

The Johnstone Press
DISTINGUISHED SALES-PRODUCING LITERATURE
212 Columbian Boulevard, Glasgow

Page 4



Printing is daily finding new customers for business men who use it wisely. And, at the same time, holding old customers.

Not all printing, of course, for the wrong kind of printing can do actual injury to the business of the merchant or manufacturer who mails it out to prospective purchasers.

But the right kind of printing can tell so graphically the story of new merchandise or well established service that it creates in the customer an active desire to buy.

And not only one customer, but many, for the magic of the printing press makes possible the multiplication of a persuasive sales message, economically and effectively, so that you can speak at the same time to a

thousand, or a hundred thousand prospects or customers.

There is little we can do to sell printing. But when you wish to speak to a wider audience, and do so in the tone of voice, and with the dignity and force that characterize your own spoken sales talks, we stand ready—and anxious—to translate your story into type on paper.

With the friendly cooperation of Uncle Sam's postal service, you can address thousands of folks not only willing, but anxious, to hear your sales story.

Our experience over many years in producing resultful sales printing will give it license to act as your personal representative.

I. P. Brevities

Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to printers

LEGIBILITY AND ATTRACTABILITY

Black ink upon white paper, which so many of us think most legible, is rated in sixth place on the legibility chart of Luckiesch, the European light and color expert. Green on white he listed second. An old American chart puts black on yellow first, green on white second, red on white third, and blue on white in fourth place.

At the recent convention of advertising specialists, it was pointed out that the color having the most attractability is yellow; that yellow used at full strength in daylight is the conspicuous color and it invariably catches the eye first in a mass of colors. Red holds next place.

Etched Steel Plates

By the use of an "electrode" method of etching, a new way of making photoengravings on steel plates is reported from the Ukrainian Experimental Scientific Institute of Polygraphy at Krakow. It is said the longer utility of the steel plates more than compensates for the slight additional expense of making.

Bengali Set by Linotype

Even though the Bengali language of India requires nearly 600 characters, which is beyond the capacity of linotype keyboards, by the reduction and simplification of compound characters for the double letters, a linotype machine has just been demonstrated in Calcutta, India, wherein the characters are now within the range of the keyboard. It is said the new machine will have a permanent effect on printed Bengali.

Printers Own Mills

One-fifth of the total paper consumption in Switzerland is produced in paper mills owned by Swiss printers, and operated by the "Society for the Protection of Interests of the Printing Industry."

The Hooker Bible

A 353-year-old Bible, printed at London, England, by Christopher Baker, brought to this country by the Reverend Thomas

Hooker, founder of Hartford, Connecticut, and valued by the present owner, Edward Eugene Hooker, Junior, seventy-two, of Mount Pocono, Pennsylvania, at a half-million dollars, is about to be sold because there are no more relatives to receive it.

HOW TO PREVENT STATIC IN BELTS

Who has not held his finger close to a transmission belt in motion and noticed the blue flame-like phenomenon? Excess static electricity, frequently generated by power-transmission belts, has caused large losses from fire and explosion. Engineers say that a leather belt having a high coefficient of friction, operating on a properly designed drive and without more than 1 to 1½ per cent slippage, which is barely over the limit of creep, and perfectly natural, will not develop a static charge if the leather in both plies is treated periodically with neat's-foot oil, or dressed with any one of some other animal or vegetable oils. They keep the leather in perfect condition and eliminate internal friction.

The most practical way to prevent the formation of static in transmission belts involves proper drive design, reasonable loads, use of high-quality belting with a good gripping surface, and careful maintenance of all belts, bearings, shafting, other transmission equipment, and proper ventilation.

EXPERIMENTS WITH NEW BUTTER WRAPS

The department of dairy industry at the University of Wisconsin is experimenting with transparent cellulose and aluminum foil for use as butter wraps in place of parchment. It is claimed that the new wrap will dispense with the necessity for an outer carton.

Tests show that butter wrapped in cellulose had a shrinkage of only .0088 per cent, that the surface flavor was unimpaired, and that no foreign odors or tastes were detected when butter so wrapped was kept in a dark room. The cellulose wrapper, being air-tight, makes an outer carton unnecessary, and

MAY MAKE PHOTOENGRAVINGS IN THE AIR

Compact Portable Plant Devised for Traveling By Late English Expert

By STEPHEN HENRY HORGAN

Edmund R. Stewart, who was one of the speediest engravers in the British Empire, has now passed away from Fleet Street, England's "newspaper row." He managed the engraving department of the London *Daily Mirror* after Lord Northcliffe had changed it from a woman's paper to an illustrated daily.

During his career airplanes and telephoto brought photographs to newspaper offices in record-breaking time, and the competition to get cuts to press first became fierce. To meet and beat this competition, Stewart thought out still another way to speed halftones to press, on occasion. He devised the most

compact portable photoengraving plant possible, to be carried on railroad trains and aboard steamers, so as to speed halftones to his newspaper across seas if necessary, making them on the way, and thus beat the other papers on news pictures. It was a heart-breaking labor and Stewart suffered from some heart attacks before his recent death, aged sixty-eight.

The present writer used homing pigeons successfully, beginning in 1892, to bring sketches by Cozzens from the yacht races on the Atlantic for the America's Cup. But an airplane fitted up with a photoengraving plant and a Horgan halftone screen, instead of bringing photographs to the newspaper office could deliver finished cuts that could go to press at once. And this will be done.

lessens packing and shipping costs. The new wrapper lends itself readily to printing, both by letterpress and offset.

Plans Graphic Arts Hall

At the proposed World's Fair to be held in New York in 1939, a special graphic arts hall, containing exhibitions of printing machinery for all processes and operations, exhibition of specimens of every description, and a large auditorium for the annual conventions of all the graphic arts trade associations, is contemplated. The craftsmen's clubs, the United Typothetae, the printing trades unions and other leading organizations have been asked to form committees to cooperate in the undertaking.

Paper Supplanting Jute

The American Consul at Leipzig, Germany, reports that paper is supplanting jute in the manufacture of sacks and bags in that country. Scarcity of raw materials in the textile industries is responsible, but through technical improvements in manufacture, a paper product that compares favorably with jute products has been produced, and in which relatively heavy goods may be packed. Artificial fiber fabrics are being made for flour and sugar sacks.

CANADA LEADS IN PAPER PRODUCTION

One of our chief sources of paper supply is the Dominion of Canada. The ninety-five mills making paper and pulp represent an investment of \$560,000,000. Twenty-five thousand employees earn annual wages of \$26,600,000.

The United States market absorbs annually all of Canada's pulpwood exports, 80 per cent of her pulp, and 81 per cent of her paper shipments. About half of the paper consumed in the United States is either of Canadian manufacture, or is made from the wood or wood-pulp imported from Canada. The annual exports are over two million tons. The paper industry is the leading single manufacturing group of the Dominion.

Cellulose Box Linings

A new process for lining sheet materials with cellulose involves the use of a special adhesive applied in thin transverse lines, causing the cellulose to adhere perfectly to the cardboard, strawboard, cloth, or paper. Boxes lined in this manner "in the sheet" are said to be better than hand-covered ones and, because of machine production, more economical.

New Books

In this department appear reviews of books of value and service to the printing industry

Modern Newspaper History

Biographies of outstanding American newspaper publishers usually are interesting and readable. "Victor Lawson: His Time and His Work," by Charles H. Dennis, is no exception to this rule. Dennis has penned a thrilling story of the life-work of the man whose leadership made the *Chicago Daily News* and the *Chicago Record* two of the most important newspapers in the world.

In addition, the biographer has chronicled events—often in appropriate and well phrased citations from the business and personal correspondence of Lawson—that outline and interpret the history of city journalism in the United States from 1875 to 1925. Introduction of the more effective circulation and advertising methods of the present-day metropolitan newspaper, development of the news-gathering facilities of Associated Press, and the creation of our modern "feature" services for dailies are dramatically related by Lawson's friend and successor in the *Daily News* editorship.

The volume pays generous tribute to the breadth of interest and integrity of one whose influence upon North American and world affairs is only inadequately shown by immense circulation and lineage figures. Both the city of Chicago and the newspaper world of today abound in memorials to the citizenship and benevolent purposes of Victor F. Lawson and to his lifelong championship of truth and progress.

This well printed and tastefully bound 471-page volume may be ordered from the book department of THE INLAND PRINTER for \$4.15 post-paid.

Truth About Photography

"Nicéphore Niepce, The Truth Concerning the Inventor of Photography," translated from the French of Victor Fouque, by Edward Epstein. Here is an extremely rare book about the first man who fixed the image of the camera and made the first engraving by the action of light, Nicéphore Niepce. It explains for the first time the circumstances by which Daguerre, the French showman, got full credit for the discovery of photography, while his partner Niepce, who had passed away, was ignored in history. It is a striking portrait of the two men in a

handy volume of 163 pages, a good piece of bookmaking. Epstein, it may here be remembered, received the Davanne medal from the Société Française de Photographie for his translations of French books into English.

This excellent translation was largely a labor of love for the benefit of students of photographic history and for librarians who cannot find the original French work. Copies of this limited edition may be obtained from THE INLAND PRINTER's own book department for \$5.00 a copy, plus 15c postage.

Man Alive!

If the depression got you down, if you are a salesman or executive who is going stale, or if your morale is worn thin, you can find tonic, new hope, and inspiration in "Man Alive! Forty More Years to Go!" by Harvey A. Blodgett.

This pocket-size, cloth-bound volume is a post-depression product, obviously inspired by the need for renewed aspiration and for a stabilizer. It gives promise of being every bit as popular as its predecessor, "Man Alive," by the same author, in 1922. The book is written in thirteen chapters, with a credo, an orison, and an explanation by the author.

Each chapter is complete in itself, yet follows a natural sequence. The book travels at a fast pace, for it is crowded with anecdotes about those who have achieved in spite of handicaps, and with inspirational thoughts. It is neither narrative nor a sermon, but a heart-to-heart talk with men in their own language.

Executives, sales managers, parents, teachers, and others who are interested in the coming generation will want to place the book in the hands of their friends—and the heads of businesses will find pointers in it too.

Harvey A. Blodgett has been a business executive for forty years, is head of a financial advertising concern, and principal owner of a printing and publishing company. For twenty-five years he has been a practical inspirational writer whose work has been distributed in millions of copies.

"Man Alive! Forty More Years to Go!" may be obtained from THE INLAND PRINTER's own book department for \$1.00 plus 11c postage.

The Art of the Book

"The Art of the Book and Its Illustration," by Jan Poortenaar, will appeal primarily to the lover of books and fine printing. All the technical chapters—on such subjects as papermaking, typesetting, and on presswork—are brief, and general in nature. Other chapters comprehensively survey a wide field, from earliest known hieroglyphics down to the latest productions of the wood engraver and the typefounder in London, Paris, and America. Much excellent background material is available in the chapters on the development of printing in Western Europe; printing in England, historical and contemporary; growth of printing in America, from the beginning up to Bruce Rogers. The development of early letter forms, and type faces, old and new, are intelligently discussed.

The author is an adept etcher, wood engraver, and draughtsman—also a book lover, expert in the subject on which he writes. He has aimed to give the layman an all-around picture of book-making, but craftsmen themselves will also find therein much of interest and charm. In the majority of the 128 pages of illustrations in colors, photogravures, half-tones, and tipped-on reproductions—both ancient and contemporary—printers will find real treasure for their shelves.

"The Art of the Book and Its Illustration," (182 pages, plus appendix of printed specimens) may be purchased through THE INLAND PRINTER at \$7.50, plus 30c postage.

New Stereotyping Manual

Many years have passed by since the publication of a volume in English dealing comprehensively with the subject of stereotyping. Joseph D. Goggin, in his quite recently published 256-page book entitled "Manual of Stereotyping," has described the equipment and materials used in present-day stereotyping, and has presented much valuable information concerning the techniques in use in stereo rooms today.

The author surveys briefly the more common uses of stereotypes and pleads for wider recognition of the advantages of making duplicate plates for commercial advertising matter by this process. He concedes, however, the superiority

of electros generally in the book and magazine fields. He predicts a complete triumph of the dry-mat process, and also suggests the possibility of using metals lighter than lead for stereo plates.

Main events in the history of stereotyping are outlined in a chapter apparently based on the twenty-four volumes listed in the bibliography. The story of William Ged's experiments with plaster-of-Paris molds two centuries ago is followed by references to the first use of clay, lead, copper, and other molding materials. Genoux's invention of the wet mat in 1829, the introduction of curved stereotypes, the coming of dry mats, and numerous recent improvements in equipment, materials, and techniques are all touched upon.

The question-and-answer method is used to supplement preliminary statements in the three main chapters on equipment, materials, and manipulations. Both the roller molding machine and the direct-pressure molding press—the latter much more popular in Germany than here—are described, and practical questions concerning the amount of pressure required, safety devices, are answered in some detail. Importance of the drying and positioning operations is stressed, and various forming machines now on the market are briefly explained. Practical pointers regarding metal pots, flat and curved casting boxes are included.

In his chapter on materials, Goggin points out the importance of fixed percentages of the metals in the stereotype, of a high degree of moldability in the dry mat, and of careful selection of the cork blanket.

The chapter on manipulations, comprising half of the manual, contains a large number of practical suggestions for improving stereotyping techniques. The prevention of mat shrinkage, preparation of the form for molding, correct backing of the molded mat, even temperature in the former, proper control of the casting operations, and the nickeling of stereotypes are only a few of the many items covered, some of them being discussed here more fully than in any previous book in English on the subject.

A few valuable formulas and an extensive glossary complete the volume.

In spite of typographical errors and illogical arrangement of some of the subject matter, Goggin has produced the most important up-to-date manual of stereotyping. Publishers and plant managers might very well make this volume required reading for stereo rooms.

The "Manual of Stereotyping" may be obtained from THE INLAND PRINTER's own book department for \$5.15.

New Copyfitting System

Copyfitting problems have always cut into the time of copy writers, editors, markup men, and others dealing directly with the written or printed word. Given the amount of space to fill, and the type size—how much copy should be written? Or, given the copy—in what size type should it be set to fill a designated space? Such problems may be solved by various methods—some involving complex mathematical processes, some based largely on guesswork and "instinct." Guesswork, of course, usually costs money in the end.

But now comes "Copifit"—an ingeniously tabulated system described by its compilers as "a simplified, accurate, and comprehensive method of copyfitting by character-count." Based upon the ratio between the average number of characters in any manuscript copy to the average number of characters in any type face of any body size, the system is claimed to be universal in scope, and applicable to all copyfitting problems.

Guy Rowan Johnstone, of Los Angeles, and Harry Leland Wadsworth, his collaborator, have devoted several years to the work—painstakingly computing and then condensing the various tables involved, and proving their accuracy in the composing room in which the method was developed. They may be said to have presented a complete treatise on copyfitting, so far as it applies to the product of slugcasting machines—the intertype, linotype, and ludlow.

No formal mathematical knowledge is required in the use of "Copifit." The system, however, does not eliminate all figuring. In other words, it is not a lazy man's system. But it is safe to say that proper study of this system and of its application to fitting copy, or estimating copy space required, will greatly simplify the work. It should result in a considerable saving of expense, for the work is reduced to definitely known factors before estimates are submitted or actual operations begun. Guesswork and similar ambiguities are eliminated.

A brief summary of the contents of "Copifit's" loose-leaf binder will indicate its ambitious scope:

Table I: multiplication and division.

Table II: an accurate computation of the number of type characters of any face of type in any measure from three to forty-five picas.

Table III: gives the number of slugs from keyboard machines (as they come from the machines) that will fit into a given depth in picas, up to 144.

Indentation Table: has ruled divisions according to keyboard machine standard measurements.

Index "A" Section: quick reference to the name of any face in either position with its combination of those on two-letter matrices in all type in sizes from five point to fourteen point inclusive.

"A" Section: accurate data concerning all type faces of keyboard machines in sizes five point to fourteen point inclusive: the point size, font number, figure widths in points, and key numbers that coincide with key numbers of Table II.

"B" Section: keyboard machine faces in sizes sixteen point to sixty point inclusive, with data as in "A" section.

"C" Section: has all-purpose linotype faces and all intertype stick-attachment faces, with data as in "A" section.

"D" Section: ludlow faces, with data as in "A" section.

Also included are various individual charts for specific equipment, individual jobs, or work in hand; and three transparent gages called "Magicounts," which measure typewritten characters "almost automatically." Directions for counting of characters in longhand manuscripts, estimating tabular composition, allowing for cuts, and the solution of other technical problems are given succinctly, and carefully indexed.

The system is being distributed on a lease basis of \$75 initial fee, and \$15 yearly service fee. The system will be kept up-to-date, with additional sheets on new type faces, and new ideas, methods, and principles as they are developed and perfected.

Orders for the "Copifit" system may be placed through THE INLAND PRINTER's book department.

Les Industries Graphiques

Two authors, Georges Degaast, professor of technical-book science in Paris, and Georges Frot, director of the French paper house Navarre, have produced an outstanding handbook of the graphic arts. Barring a short chapter on the history of writing, illustration, and printing, all the chapters are of a technical nature, with a very excellent photographic documentation and with almost one hundred additional reproductions in the great number of graphic processes for which the French book illustrators and printers are especially famous. The chapters on paper, process of illustrations, ink, typography, lithography, and heliogravure not only cover the ordinary routine matter known to every printer, but descriptions of the making of hand-made papers, the manufacture of cartons, the microscopic diagnosis of the different processes, the care of books, and principles of organization in printing are added features that make the book a vademecum of printing arts.

The Inland Printer for January, 1936

To the printer-linguist who reads the book, with its minimum of text supported by hundreds of illustrations, this French handbook will be a welcome volume that gives him a complete resumé of the graphic industries of today. It will make a valuable contribution to every library, as well as to every printer's own trade literature.

Champion of Toiling Masses

No unionist is Rowland Hill Harvey, the author of "Samuel Gompers, Champion of the Toiling Masses," but an associate professor from California, who has ploughed through Federation archives in which he found letters to and from Gompers, all of his speeches, and records of his testimony before government commissions and congress committees.

The author has described Gompers' Dutch-Jewish ancestry, his early life in London and his emigration to America, shows his intense Americanism, his early work as a cigarmaker, early union activities, and his dream of a Federation. With quick, incisive strokes, the author paints a picture of an economic background on which stage the Gompers' career was played.

There is a detailed account of the Federation's struggles for existence, its major strikes, unionizing methods, boycotts and injunctions, and through it all is woven the life of Gompers. The author likewise tells of his enemies, who were numerous, of their attacks on the Federation, and of his position as president for forty years. The book is published by the Stanford University Press, and sold by THE INLAND PRINTER'S own book department for \$3.75, plus postage.

ART NEEDS HARMONIOUS DISPLAY TYPES

By GLENN J. CHURCH

WITH the wide variety of type faces available today . . . and the endless possibilities which an occasional bit of hand-lettering always affords . . . no printed piece need lack harmony between the illustration used and the display type employed for heading, subheading, or for the signature.

Aside from the association which certain type faces have with particular subjects (such as an Old English type for religious printing), type faces can definitely "harmonize" with the technique, the weight, or "feeling" of illustrations. The pairs of examples shown on this and the facing page, demonstrate the vast difference in attractiveness and effectiveness produced by the right and wrong combination of picture and display type in advertising layouts.

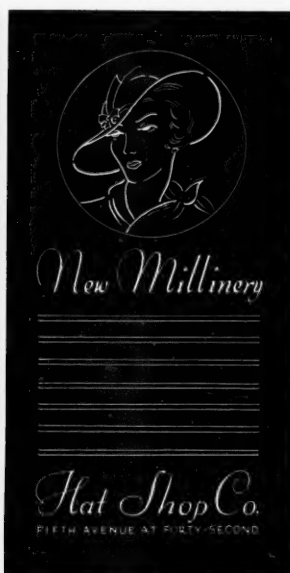
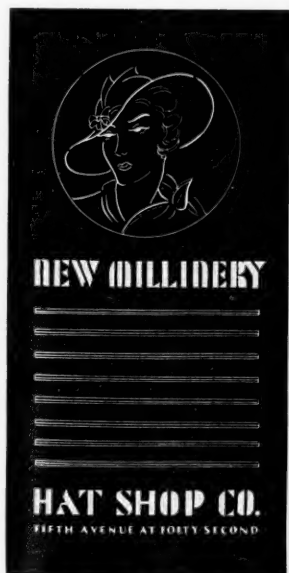
These examples will also demonstrate that a type should not be used merely because it is new or novel. In a number of recent instances, attractive new type designs have been badly misused, and quickly "done to death."

Example A-B, illustrated with a fine-pen line-drawing, calls for a light, open-face, feminine type style, with the grace and "swing" of the cursive type shown in Layout B. Layout A shows a poor choice of display type for the illustration used . . . a black, so-called modern letter that was in vogue several years ago, but is not used by good typographers today. Mechanical and angular in appearance, this black illegible face has nothing in common with the graceful,

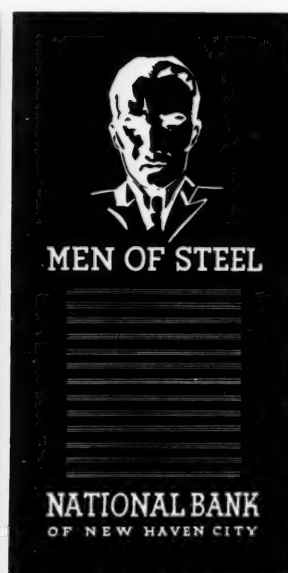
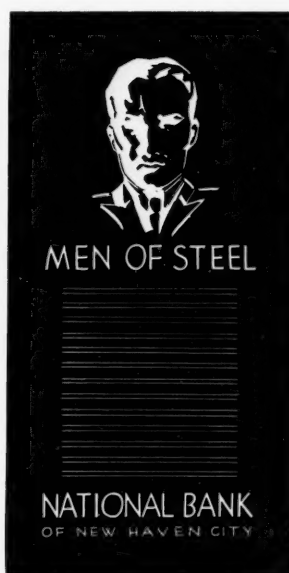
care-free curves of the fashion picture that was used. The feeling is all wrong.

Example C-D, illustrated with a bold, poster-type picture, requires a display type with similar characteristics, such as the heavy-weight Egyptian letter used in Layout D. The light sans-serif type used in Layout C lacks the strength and masculine appearance needed to harmonize properly with the picture. Illustrations such as this, with solid masses of black contrasting strikingly with areas of solid white, call for a powerful, poster type to give them support. Made up of solids, lacking fine lines, and entirely void of any feeling of daintiness, such illustrations cannot be most effective when supplemented with weak, feminine display type.

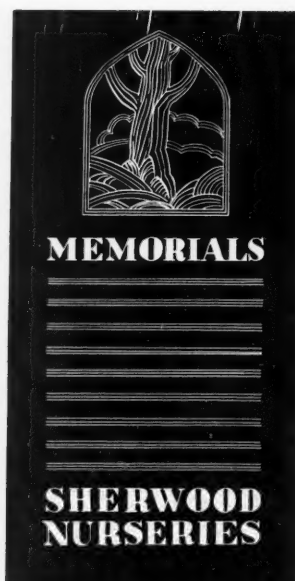
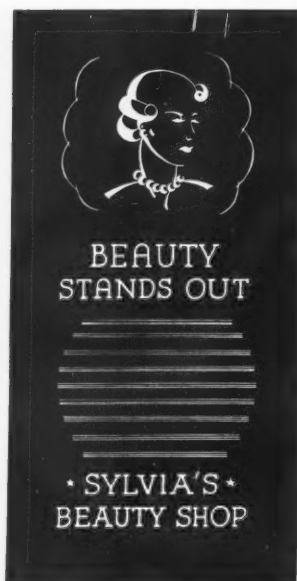
Example E-F, here illustrated with a "dimensional" picture, is most effective when a three-dimensional type face is employed. In Layout F, both illustration and display type appear to stand out in relief. The light-weight Egyptian letter used in E, while not a poor choice from the standpoint of either appearance or legibility, lacks the effectiveness of the dimensional letter as used in Layout F. Results obtained with miniature dimensional type are not as striking as in printed pieces of larger size. But the example shown gives an idea of the possibilities attainable, and the designer who strives for the out-of-the-ordinary effect will do well to make use of this optical illusion whenever the opportunity presents itself.



A B



C D



E F

G H

In Example G-H, no other conceivable type style could approach the appropriateness or effectiveness of the parallel-line type face used in Layout H in combination with the picture, likewise made up of parallel lines. Only this type could so fittingly convey the spirit of the picture, and so properly complement the dignified, grayed effect in keeping with the subject portrayed. In Layout G, the extra-bold version of Bodoni used loses entirely the spirit of the illustration, even though the type has natural dignity.

Layouts in which a feeling of "verticality" is desired usually best accomplish their purpose when a type face

exaggerated in height is used, such as the condensed sans-serif Gothic letter employed in Layout J.

A splendid example, for truly modern sans-serif types, being clean-cut and without horizontal serifs, have a natural vertical inclination. And when they are condensed far beyond normal width the effect of height is even more pronounced. The Egyptian letter used in Layout I, with its broad, flat, horizontal serifs, detracts considerably from the impression of towering height which the illustration is intended to make.

In Example K-L, since no existing type face creates exactly the desired

effect, hand-lettering was used in Layout L. The illustration quite markedly produces an effect of tenseness, and calls for a style of lettering in the same spirit. The back-slanted style of letter, used in Layout L, is in complete harmony with the picture. It is mechanical in appearance, and seems to be forcefully held back, just as the illustration symbolizes the high-compression power plant ready to literally "spring into action" just the instant the propeller is released. Entirely inappropriate is the free-flowing cursive letter used in Layout K, which appears to be already in action, and which loses completely the spirit of the illustration.



I J

K L

THE OPEN FORUM

Dedicated to frank discussion of topics of interest to the printing industry.
The editor does not assume responsibility for views advanced by contributors

Questions Union Benefits

To the Editor: I appreciate the interesting and temperate editorial, "Should Abandon Priority Rule," in your November issue. You touch upon considerably more than the priority rule.

We have operated as an open shop since 1921. Our relations with the typographical union and with other unions, generally speaking, are friendly. Of course, in election year we have to pass up all political printing that requires the label. But I think that any union man here would admit that, over this whole depression period, conditions have been better in our plant than they have been in any of the other plants. Some of that is due to good luck, perhaps, and certainly not all of it is due to the fact that ours is not a union shop.

I think that the difficulties of unionism in general quite often come from the use as facts of some statements that are not quite facts, although the users of these statements loyally and zealously believe them to be facts and use them with the best of intentions.

For instance, I am not at all sure that this Old Printers' Home, at Colorado Springs, which your union-printer friend mentioned in his letter, is any such sure relief for the average old printer as I. T. U. writers and speakers fondly picture it to be. I know that it is a wonderful place in itself, and that it is well administered. I think, though, that it is relief which cannot reasonably reach most of the old printers, especially those who have established families and have made settled places for themselves.

Another thing, what about this insurance? I should like to know more about it, or to know some place where I could find out more about it. My idea is that this insurance that the union members think they are getting is much less than they have in mind; that is, it affords much less security than they have in mind; also there has been some doubt recently that it is insurance at all. Unfortunately you cannot establish actual statistics by a majority vote of the union members.—H. M. RUSSELL, *Russell Stationery Company, Amarillo, Texas.*

Poor Cut Mountings

To the Editor: I enclose several letterheads and envelopes with one billhead for criticism.

In line with the articles on poor cut mountings by D. C. McMurtrie and the comment of T. C. Eamer, I wish to say that cut mountings are not what they should be. As a small printer I do not have the equipment required to properly dress crude wood mountings that are so common, especially with stock electrotypers, whose plea is that their product is on a par with others in that same line of business. Personally, I like type-cast because of unvaried accuracy all around plus a better printing surface. I am not inclined to use other than typefounders' material but have found their choice of subjects rather limited. Electrotypers certainly expect printers to be wonders if some of the cuts I have received are their best.

It certainly looks to me that on a production basis, with our accurate saw trimmers and type-high machines, some composition base could be found that is not subject to the weather, and at a small cost over wood of the best grade.—D. K. SHORT, *Laurel, Delaware.*

★ ★ DON'T DO IT OFTEN!

OUR NOTION DEPARTMENT

has 21 different kinds of DRESS
SHIELDS, in all wanted sizes
and colors, conveniently located
on the Street Floor.

Lord & Taylor

A startling departure from the well ordered typography of Lord & Taylor advertisements in the *New York Times*. Suggests "notions" and gets attention. Like all valuable ideas its worth depends solely on rarity of its use; unquestionably it does a good one-time job

"Sore" for Fifty Years

To the Editor: I acknowledge receipt of your letter of November fourth and am enclosing check to cover my subscription to *THE INLAND PRINTER* for one year. This is a great tribute to your persuasiveness, in view of the fact that for nearly fifty years I have been just a little bit—but not very—sore at your publication. I had my reasons.

The circumstances may be interesting to your present editorial staff. Along about 1887 (it might have been 1885 or maybe 1890) I served an apprenticeship as devil in the office of the Greencastle (Indiana) *Banner*, then owned by Milard J. Beckett. As you can well understand, it was not the kind of a job that would prevail under N.R.A. Our regular working hours were from 7:00 in the morning until 6:00 at night, with one hour out at noon for dinner. By common agreement among the employees, we went to work at 6:50 a.m. in order to have an extra hour off on Saturday afternoon. I received \$2.00 a week and still feel that I had a pretty good deal.

The office was just then changing over to the new "point" system of type, and "throwing in" the paper, which largely fell to me, was a very important job, since it was on my sole responsibility that the old bastard type went into separate cases from the new point-system type. (I doubt if the paper would have changed over to the new system, except for the fact that N. W. Ayer, or maybe it was George P. Rowell, paid us off for a lot of advertising in the new-fangled point-system type.)

The rest of my time, after throwing in the paper, was employed as a reporter, and in the bindery where we had one saddle stitcher, and in the pressroom, where, beside a couple of Gordons, we had a big cylinder press, on which the paper was printed.

A Greencastle portrait photographer got the idea of making views of the homes and streets of Greencastle, and of the college buildings of De Pauw University (of which my father was then president), and of publishing a brochure which the students and others could send

to their far-away friends in other Indiana towns. (We had students then from points as far away as South Bend, Jeffersonville, Mattoon, Illinois, and Hamilton, Ohio.)

So he made the pictures and came to Beckett with the idea. Beckett fell for the scheme and had his editorial man write the text to make, as I recall it, what turned out to be a twenty-four page book, with cover. The book was about six by nine, opening the long way, and saddle stitched with a cover on specially embossed cover stock overlapping the printed section by about a quarter of an inch. The foregoing facts are culled out of a memory dimmed by many decades of subsequent experience, but I believe they are substantially correct.

The following, however, is quite clear in the writer's memory: Beckett sent the bunch of photographs, unretouched, to an engraver in Chicago, who had advertised in your publication his new "halftone" process, and ordered cuts made of the photographs. The engraver did the necessary retouching and grouped the photographs, four or six to the page, and inset them in a line-scroll design, which we all thought was extremely nifty.

These were the first halftone engravings that any of us had ever seen, and we thought that all we need do was to lock them up with the type matter and print them. (We had had some experience with zincos and had made our own "chalk" plates.) Our first impression of the new halftone plates was a revelation to us. Here was something new and different from the pressman's standpoint. Our pressman, whose name I now recall as being Luther Sackett, explained to us for the first time that halftone cuts required special makeready.

On a Monday morning I was assigned to help Luther make ready one side of the job. We got a lot of tissue paper from shoe boxes from Christie's shoe store around the corner. Each of us was armed with a sharp paper knife. Also, each of us wore, on the upper back of his left hand, a big hunk of library paste.

Well, Luther and I—Luther mostly—made that job ready as no other job in the history of the world has been made ready. We worked Monday, Tuesday, and Wednesday, with considerable overtime, and actually printed the job early Thursday morning, so as to clear the press for the weekly paper Thursday afternoon. I forgot to state that Beckett had provided some especially precious halftone black ink, of which we had to be very sparing.

The run was 1,000 sheets and we slip-sheeted them. Then we started in and made ready the other side. When we

were done, at least Beckett, Luther, and I, and the rest of them, thought that this was the swellest halftone job that would ever be produced. Beckett, in fact, then pointed out to us that, from a production standpoint, the procedure was impracticable because it would tie up the plant.

But, to get along with the story—we made the sheets up into finished books, put the beautifully embossed covers on, and sent a copy to THE INLAND PRINTER in Chicago, expecting that that publication would give us a rousing cheer. But when THE INLAND PRINTER, with the notice, finally came, my recollection is that it said:

"We have received from the Greencastle *Banner* a booklet showing photographs of Greencastle. Photography is excellent, as is likewise all the typography and general design. But, it is to be pointed out that the halftone process is one that cannot be printed on the ordinary country newspaper press, since it requires skilful makeready in order to get the values out of the halftone plates. It is too bad that the Greencastle *Banner* did not know that makeready was necessary when halftones are used."

So you see, I have carried a sort of a secret grudge—not an active one—against THE INLAND PRINTER all these forty or fifty years. But, when you come along and give me such a nice write-up, as you did in your August issue, of my aquatone process, and when you write such a persuasive letter, my grudge evaporates, and I am enclosing check herewith. With kind personal regards, I am, ROBERT JOHN, New York City.



Front entrance of New England Lithograph Company's completely equipped new home, located at South Braintree, Massachusetts. Who wouldn't walk in?

Chronicle of Papermaking

Die Chronik der Feldmühle is a splendid volume produced for the great Feldmühle organization in Germany in honor of its fiftieth anniversary as a paper- and cellulose-manufacturing company.

Magnificent letters of gold adorn the fine blue-gray cloth binding designed by Bruno Skibbe, who is also given credit for ornamentation of the book. The text pages measure $8\frac{13}{16}$ by $13\frac{3}{16}$ inches, and are set in approximately fourteen-point Garamond-Antiqua, seven-point leaded. Chapter headings consist largely of sixteen- and twenty-point Wallau-Schrift caps and lower-case, while Garamond caps are used for subheadings. The sideheads in light blue eight-point Wallau caps and lower-case harmonize with the text and illustrations printed on the text pages. There are no running heads. Folios in Garamond are centered at the foot of the pages. Light blue decorative six-line initials, in outline, feature some of the first pages of the chapters, matching rather numerous light blue two-line initials which are accompanied by charming little wood cuts in black-and-white. The Haag-Drugulin Company, Leipsic, handled composition and presswork.

The volume has been well illustrated. Scores of excellent photographs of the various Feldmühle plants, and of present and past techniques of papermaking are beautifully reproduced in screen photographure, the work of the Otto Elsner K.G. of Berlin. Maps, charts, diagrams, and reproductions of historic documents abound throughout the volume. Perhaps the most interesting decorative effects are produced by the numerous small-size wood cuts, many of which are combined with initial letters in light blue, while others are used as tailpieces, and a few even grace the outer margins of the text pages. The book is printed on excellent papers from the firm's own mills.

The book opens with a scholarly and richly illustrated chapter by Dr. Hans H. Bockwitz, of Leipsic Buchmuseum, about the history of papermaking. The account includes a description of certain pre-paper methods of making records, and also summarizes the development of papermaking itself in the Far East, the Moslem world, and the West. An important chronology of early paper mills in Germany is presented.

The history of the Feldmühle organization, from the establishment of the Liebau works in Schlesien in 1885 to the present year, is detailed in the second chapter. Valuable source materials are reproduced, including some pages from account books of the amazing post-World-War period of currency inflation.

The Inland Printer for January, 1936

At the present time, the company operates sixteen plants in various parts of Germany and maintains a large headquarters building at Stettin. No less than thirty-one papermaking machines and twenty-nine digesters are in use. Present-day methods of manufacturing paper are presented in a remarkable series of pictures in the third chapter. A complete list of the numerous classes of paper and chemicals manufactured in the Feldmühle plants follows, together with maps and charts explaining the system of distribution.

The personnel of this great organization numbers about 9,500. As one might expect of a German industrial A.G., a comprehensive plan of personnel work looking toward the comfort and welfare of employes has been put into effect. The workers' houses in several of the different plant communities are particularly attractive.

The closing chapter contains airplane views and interior photographs of each of the sixteen Feldmühle establishments, together with statistical data concerning production and equipment.

★ ★

Christmas L'Illustration

The Christmas number of the Paris weekly *L'Illustration* is invariably welcomed by American lovers of art and disciples of good printing.

The most outstanding feature of the 1935 issue is doubtless a fine series of reproductions of famous paintings which were recently exhibited at the Italian art exposition at the Petit Palais. Twenty-two masterpieces of the art of Botticelli, Raphael, Tintoretto, Titian, and other great Italians are presented in gold-and-brown-bordered inserts; these process-color and gravure copies are remarkably lifelike. The accompanying notes are by Louis Hourticq of the institute.

Some of the choicest manuscripts in the Dutuit collection are reproduced as a group of brilliant color printings in relief and offset. Four bronzed women of the Soudan are vividly portrayed against backgrounds of African palms in a series of process prints that contrast sharply with "Femmes," four delicate studies of very sophisticated Occidental women posed in moods of reverie. The latter are printed by the indirect method called "monotype," utilized for the first time in *L'Illustration*. The champlévé enamel reproductions by Jacques Baschet are also noteworthy pieces.

American designers of printing will find much of interest in the advertising pages; the style of some of the advertisements, however, is hardly in keeping with the splendid illustrations.

Photoengraving

By STEPHEN H. HORGAN

Andrew Dargavel Resigns

Andrew Dargavel has resigned as the president of the Process Engravers Club of London. This will be regretted by printers and engravers who have visited England, or who met this genial Scot when he came with his charming wife to the United States. Dargavel began as an apprentice to John Swain, wood engravers for many years to London *Punch*. This was in the early '80s. Possessing art talent, he became managing director of famed John Swain and Son. Photoen-



ANDREW DARGAVEL

graving had become a successful competitor to wood engraving, but *Punch* held out against using the new method. It is likely that Dargavel influenced the change, for he was chosen president of the engravers' association in 1914 when *THE INLAND PRINTER* reproduced his handsome portrait. When the "association" changed its name to "club," Dargavel became president. He has presided for nearly thirty years over photoengravers' meetings. He was a model chairman. He said little himself, allowed full discussion, seemed to pay but little attention to the proceedings until something out of order occurred, when a word from him in his mild manner was like oil on troubled waters.

Will Help Printers

January, 1936, brings the first issue of *More Business*, a magazine 11 by 14 inches in size. A dummy copy shown at the photoengravers' convention, where its publication was endorsed, displayed color photography, engravings, papers, ink, and letterpress work at their best.

The front cover is a masterpiece in idea and execution. It pictures a hospital patient, representing American industry, weakened from lack of volume, being revived by life-giving oxygen treatment of "More Business" through advertising, which alone can restore the patient to health and all of us to normalcy. It is described as "a bold and dramatic camera painting." It is a triumph in color photography, and a picture that will capture attention anywhere.

More Business is published by the American Photo-Engravers Association, and cannot be purchased at news-stands. It is purchased by the members of the association and is distributed by them to prospective buyers of photoengravings and letterpress printing. May success attend this publication.

"Iron Wood" Cut Base

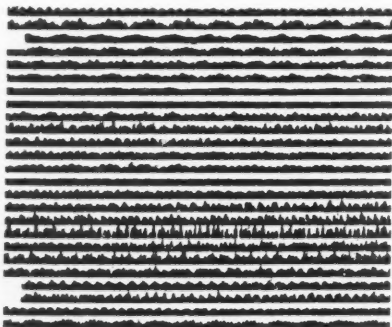
Long-standing complaints of printers about the instability of cherry blocking wood for cuts may be settled by a new English base called "Iron Wood."

T. C. Eamer, head of the Federation of Master Process Engravers, England, tells of an English firm engaged in supplying blocking wood, that spent much time and money to produce the new material. "Iron Wood" is said to have thus far withstood the most severe tests; more severe ones than will be met in the ordinary course of business. The maker of this new product believes he has succeeded beyond his expectations.

It is expected that "Iron Wood" will soon be available in this country, so that it can be tested for warping, shrinkage, and expansion through exposure to cold and heat, and other changes of our variable climate. We can also learn whether it is adapted to our present wood-working machinery, and whether it will hold nails. Our conservative English cousins are to be congratulated on their enterprise for developing a product that may solve an old and difficult problem.

Sound Records on Paper

From Buenos Aires, the Companie Funadora Photoliptofono, S.A., is promoting the invention of an Argentine engineer who has patented what is being termed "speaking paper." It is an application of sound recording as used in talking films. The difference is that the sound track is photoengraved on zinc plates and then printed typographically on thin paper. The printed record is fastened around a cylinder and rotated before a small beam of light projected through a



Printed typographically on thin paper, this sound track of "speaking paper" is an adaptation of a principle used in talking films

slit. This light beam is reflected on a photoelectric cell, to produce a pulsating electric current which is amplified and used in an ordinary loud speaker. In this way public speeches may be recorded and turned back into sound that the blind may hear. Business letters could be recorded in this manner and repeated to stenographers later.

Pictorial Annual

From Melbourne comes an Australian pictorial annual, printed four-color offset on a web press. The volume contains fifty-four pages, 18 1/4 by 12 1/4 in size, printed on heavy matt-surfaced paper, and is a fine piece of offset printing. The beautiful scenery of Australia is shown at its best, and makes one yearn to be there at Christmas time, which falls during the Australian summer.

The choice of illustrations, selection of paper, ink colors, and superior printing are due to the artistic judgment and technical skill of T. W. Brown, the publication's clever manager. THE INLAND PRINTER was among the first to notice the exceptional work of Brown when he was struggling in England during the early days of offset printing, and was pioneering the printing of illustrated publications. He has been very successful since that time, and is worthy of the congratulations he has received from his many friends and admirers.

BACK SHOP IDEAS

Explanations of unusual and time-saving stunts are solicited for this department. For each practical idea found acceptable The Inland Printer will pay one dollar on publication

To Get Added Distribution

On work requiring distribution beyond that provided by the average Gordon jobber, and where it becomes necessary to do the job on such equipment, it has been found that a curved plate locked up with the form, and extending below the bed of the press, will often provide the desired result.

Have a tinsmith cut out a sheet-metal plate, curved approximately in line with travel of the rollers below the form, and bent for easy insertion in the lower edge of the chase. Width of the plate will correspond to the widest dimension of the chase.—ELLIS E. MURPHY.

A Variable-Speed Hook-up

In our plant we had a small Gordon press which was operated by an individual motor, but it was not variable speed. We could not afford such equipment. We did need three speeds on the press, and succeeded in securing them in the following manner: We placed a six-inch-face pulley on the motor and then bolted a three-step cone pulley on the fly-wheel of the press. We mounted the motor on a two-inch plank, with one end hinged to the floor by heavy steel hinges. The motor and press were then belted

together, with the motor raised enough so that the belt could run on the largest cone pulley on the press. A notched wooden support was placed under the free end of the plank. The machines operated perfectly. At middle speed the plank was lowered to the second notch, and the belt shifted. At high speed the support was removed, and the plank rested on the floor.—ROScoe E. HAYNES.

Brushes in the Plant

Now that almost all body type is set by machine and dusting out cases is a lost art, few printing plants possess a pair of bellows. Dust and dirt will accumulate on the standing banks and stones, however, and the most handy tool to remove dust is a paperhanger's long brush. This brush is about an inch thick and a foot or so long. Used the wide way across a stone or standing bank it removes all grit, dust, and metal particles quickly and effectively. Used lengthwise it reaches the narrow spaces of single-column banks, case runs, or galley slides.

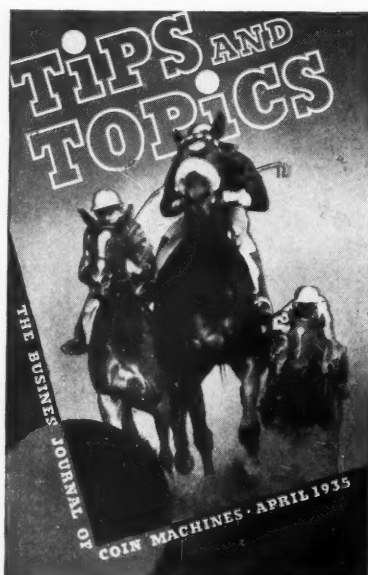
Cylinder pressmen run it over forms on the press bed and find it an effective detector of stray material carelessly left where it will do the most harm if an impression should be taken off. Another useful tool is a good quality three-inch flat paint brush. It is used to clean metal particles off the saw-table, and the faces of trimmed cuts. When once used, it will always be kept handy.

The stockman will find it helpful to keep a reel of gummed-paper tape near the cutter to package up the odds and ends of scraps from cuttings. Each package can be marked to show the quantity and substance weight. Quite a saving will be effected if this method is followed consistently.—ROScoe HAYNES.

To Lock Small Forms Fast

Business cards, letterheads, and their envelopes are often unprofitable because of the high ratio of lockup and make-ready time to the amount of presswork.

An inexpensive and highly profitable method of automatic lockup that is being used by one printer consists of having blocks of L-shaped furniture for the commonest forms. These blocks cost a trifle in comparison with their saving in time, and were made accurately by a patternmaker from some furniture stock.



Stimulating cover from the trade journal of O. D. Jennings and Company, Chicago, in which J. K. Morley fosters the current fad for bagatelle, today's national obsession

One block is cut to accommodate a business card of standard size, another fits envelope corner cards, while a third is an efficient short-cut on letterheads.

Chaser lockup is, of course, not compatible with this arrangement, but the vast majority of the forms described are safely locked up with furniture top and side.—ELLIS E. MURPHY.

Painless Gordon Washup

An old paint-brush about two inches wide, which may be kept in a quart mason jar, is a means of making washups on the small press practically a pleasure to those who do them.

Punch or cut a hole in the cover of the mason jar, large enough to permit the handle of the brush to protrude. Keep

MODERN LINERS HAVE REAL PRINT SHOPS

A PRINTER, embarked on a transatlantic voyage on a modern liner, need never become homesick for the implements of his craft. Let him search out the ship's printing plant, and he'll find equipment, compositors, and pressmen that would do credit to many a plant on more substantial territory.

A few years ago, on shipboard, he might have found no more than a few cases of type and a small press located in some half-forgotten corner. A daily menu and a few official forms were about all that were required. But today, with the development of super-liners, the ship's printshop is a vital unit of a complex organization.

quarantine information, and the printed interviews and lists of celebrities for release to press services.

All these, from the newspaper down, it should be noted, are printed in both English and French. The advertising and literary sheets of the paper are printed in Paris, and are combined on shipboard with the daily news page. The latter embodies wireless news of the world; comprehensive stock market quotations from New York, London, and Paris; and ship happenings—the social news and entertainments. Daily, at ten o'clock, *l'Atlantique* brings to the 3,000 or so inhabitants of this floating city a well printed summary of news, local and international.

Let's take a look at the *Normandie's* printing plant. It occupies a space approximately 39 feet long by 16 feet wide, and is located on the main bridge. Here's what it includes: A complete composing room, with several dozen cases, a stone, cabinets and furniture racks; also a three-magazine intertype machine; a Monelby cylinder press, with automatic feeder (used primarily for producing the daily newspaper); and a platen press, a paper cutter, and a wire stitcher.

In charge of this plant is Chief Printer A. Bresson, who for thirteen years has worked at nautical printing for the Compagnie Générale Transatlantique, owners of the *Normandie*, and other ships of the French Line. His staff includes several compositors, a machinist-operator, a pressman, and a binder. If their only job was to produce the ship's daily menus, they'd still be about as busy as printers could wish to be!

First, there are the special menus for the "super-first-class" passengers, occupants of the de luxe suites. Then the regular first-class menus, each with from seventy to ninety dishes listed. These are followed by tourist and third-class menus; special menus for banquets and testimonial dinners; menus for the children's dining room; menus for the captain's table, for the officers, and for the crew. Almost as elaborate as a press conference are the daily conferences between the *chef de cuisine* and the chief printer of the liner.

On board is a library of some 6,000 volumes, in all principal languages. Setting and printing the library catalog was a *Normandie* printing-plant job—a matter of ten or twelve thousand lines, which of course must be kept up to date. The men who handled the job were "all at sea"—but that doesn't mean they didn't do commendable printing.



Chief printer on the French Line's *Normandie* is A. Bresson, third from the right. The bearded gentleman next to him is Georges Degaast, correspondent for the liner's daily paper

the jar about half full of kerosene or gasoline, and store the container outside the working premises. When washing up presses, simply rub the ink disk with the brush until ink is dislodged, run the press for a few revolutions, then wipe off rollers and disk.

If gloves are used in the washup, it is possible to complete the operation without soiled hands.—ELLIS E. MURPHY.

Marks Dead Forms

It sometimes happens that forms are thrown in which should have been held standing for a while. To prevent errors resulting from word-of-mouth instructions regarding dead type, our foreman had a quantity of small slips printed bearing the word "dead" in forty-eight-point gothic, on stock about four inches wide and type-high in depth. He places these under the string of each tied up dead form, and thus much trouble and many misunderstandings are averted.—ROSCOE E. HAYNES.

The printing plant of the *Normandie*, transatlantic pride of the French Line, is said to be "the largest and swiftest nautical printery in the world." In general, it is typical of modern printing plants on liners. Not all are so elaborate; but the majority of top-notch ships today disperse printing as lavishly as a hand-bill distributor on a spree.

Here, for example, is what the *Normandie's* printing plant turns out in the course of an average voyage: A full page, daily, of shipboard news for the ship's newspaper, *l'Atlantique*; ten or fifteen different complete daily menus; announcements, programs, and posters, relative to ship activities, such as plays, movies, concerts, boxing exhibits, and religious services; complete passenger lists of 1,000 or 2,000 names and cabin numbers (the list of first-class passengers alone often runs to sixteen pages); official printing, including the baggage notices, announcements of the midday position of the ship, notices of arrival,

TYPOGRAPHY IN BLOTTER LAYOUT

By BEN WILEY

RECENTLY a forceful demonstration came to notice that shows at least two things wrong within the letterpress industry. It shows that many plant owners know very little about production of effective advertising, and that some buyers of printing, who perhaps know even less than the aforementioned printers, attempt to design their work.

The blotters here presented offer a concrete example that without any doubt proves the foregoing statement. We also believe that a brief history of how one of these blotters was sold, and why the customer's layout was changed, will prove rather interesting.

Copy for the Lutz blotter was brought to a printer by the customer as shown in the manuscript layout, with the suggestion that lining gothics be used. It was his idea of what he wanted. The printer, after explaining the purpose of blotter advertising, and by exhibiting some better-class blotters produced with typographic material, convinced Lutz that his arrangement of type masses was of just ordinary conception. His blotter, if produced the way he had it planned, would "be just another one" reaching the desks of business men. There was nothing in the design to excite interest.

Lutz told the printer to go ahead and design a blotter that would incorporate the features he mentioned. The printer first observed in the copy an old-fashioned idea of trying to obtain balance by distributing various units all over the blotter. He could see no reason for making the eyes of a business man skip hither and yon to find out where Lutz was located, and the activities of his department. Knowing this to be impractical, he built all these points into one unit with a continuity. Once a reader started with the name of "L. J. Lutz" he would find nothing to interfere with his train of thought until the end.

The type mass, or pattern, of the complete design in the new arrangement is in proper shape-relation to the blotter itself, a feature that was entirely overlooked in Lutz's layout. Some fault may be found with the lack of color-contrast in this blotter, but what is lacking in this respect is compensated for by the contrast in shape of the sans-serif and modern cursive types. We ask you to keep in mind, while considering this point, the fact that the blotter is to advertise a financial service and should appear more conservative than a retail establishment dealing in more tangible articles.

places that it shows very little of the quality called shape-harmony. With this in mind, the printer who produced the Lutz blotter was asked to suggest some improvements in the Strongman one.


After examining the blotter, he said that Strongman's name should be emphasized much more than shown. His explanation for this was that there are dozens of shoe-repair shops in the city, perhaps many right in the immediate vicinity of Strongman's. With such competition he thought it would be smart advertising, in this particular business, to impress the individual's name more strongly than

REASONABLE RATES—FLEXIBLE PLANS TO FIT HOME OWNER'S NEED

L. J. LUTZ
MORTGAGE LOAN DEPT.
E. E. FAYART & SON
(ESTABLISHED 1900)

FIFTH FLOOR
ILLINOIS NATIONAL BANK BLDG.
MAIN 3073

HOME LOANS FOR
BUILDING
REMODELING
ADDITIONS
REFINANCING



ALL TYPES OF INSURANCE

What the customer thought he wanted, until the printer showed him a way to improve it

Now, here is the imaginary procedure that led to production of the blotter for Strongman's Shoe-Repair Shop. Strongman no doubt handed the copy for this blotter to his printer arranged just as the accompanying reproduction of the original shows it. This printer, either from fear of offending, or because he knew no more about the art preservative than the customer, produced it.

Students of typography in advertising will all agree that the Strongman Shoe-Repair blotter is below par of even ordinary printing. It lacks the power to get attention, and is disjointed in so many

would ordinarily be done in a less competitive field.

He would next place the shop's street address and telephone number in a more orderly and easy-to-read manner. And right here is something regarding street addresses and telephone numbers we should like to point out: Where these two items are arranged in one line it is believed best to place the street number first to avoid confusing the figures.

After making this analysis of the original blotter he assembled the display lines in Ultra-Bold Bodoni. This type face, symbolic of strength in the bold

Original blotter on the left is below par of even ordinary printing, because it lacks power to get attention. Right, as revised and improved

STRONGMAN'S
Phone Cap. 3710 **SHOE REPAIR SHOP** 1034 West Governor St.
If you have Shoe Work, Call us, you will be pleased

Half Soles for School Wear Other Values from 35c to \$1.00 per pair	Extra Quality 59c pr.	Rubber Heels for School Wear Other Values at 25c to 50c per pair	Real Value 19c pr.
Ladies & Children's Shoes Dyed (Black)	35c pr.	Ladies Leather Heel Caps	Best Quality 15c pr.

ATTENTION BOYS AND GIRLS
FREE CANDY — with each pair of Shoes you bring
All work Guaranteed We call for and Deliver

STRONGMAN'S
SHOE REPAIR SHOP
1034 West Governor St. Phone Cap. 3710

59c	19c
35c	15c

Attention

strokes and precise drawing of light lines and serifs, gives a hint of the two things we expect in a repaired shoe—strength and appearance.

To give this revised blotter an out-of-the-ordinary appearance, an unequal distribution of marginal white space was made use of. An added touch of action is given by placing the word "Attention," as shown, in a modern cursive letter.

These blotters illustrate the methods employed by two printers in handling their business, and should be an example to the entire letterpress industry.

One plant owner keeps his equipment up-to-date (although it is considered a small plant) and keeps abreast of the times in typographic design. He acts as advertising counselor to his customers and makes his printing worth its hire.

LOOK AT THE BRUSHES OF YOUR MOTORS

THE efficient operation of any modern printing plant depends, in no small degree, on the uninterrupted functioning of the many electric motors operating its machines. Individual motors, sometimes more than one to a machine, add to the necessity for strict maintenance if breakdowns are to be avoided. Motors generally are located in out of the way places, making inspection difficult.

Periodical and systematic inspection, preferably with a written record of the condition of each motor, is the only way to insure proper servicing. In case of trouble, these notes give all the information necessary to trace the beginnings of and correct the trouble. In one such

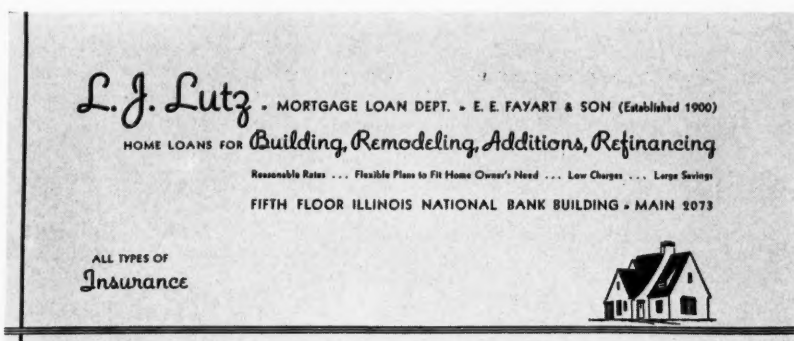
correct brush requires perfect contact. When sparking persists, it may be that the brush has worn until the spring tension will not hold it in place. Short brushes, especially if they are too loose in the brush-holder box, are likely to chatter and spark. Should the brush slip under the holder, or break, the motor may suffer disastrous results. The brush should be of adequate length and free, but not loose in the holder, so that it will feed. Brushes stuck in the holder are a frequent cause of sparking and are destructive to the surface upon which they run. Stuck or jammed brushes are generally caused by dirt, chemical-fume corrosion, or by other obstructions. The sides of emergency shop-made repair brushes are not always accurate, and are, therefore, so easily jammed in the holder. If it is temporarily necessary to use them, they should be replaced with specification brushes at the first chance.

Regulation of the tension spring which presses the brush against the commutator or slip ring may relieve sparking. Insufficient pressure may cause the brush to chatter and spark. If too much pressure is being applied, the sparking may decrease, but the brush will heat and wear quickly. Motors that run in very dusty or in corrosive atmospheres may require special brushes of greater abrasiveness to keep the metal clean. Changes to this type of brush should not be made haphazardly, but only on the advice of a motor manufacturer or electrician.

In making replacements of brushes, the new ones should not be used with the worn ones, because differences of resistance may occur. All electrical connections to the brushes should be checked to ascertain whether they are broken or insecure. If all connections are not tight, some of the brushes will carry more current than others. These will spark excessively. The trouble will be in the set that does *not* spark.

Motors are extremely sensitive to the incorrect positioning of brushes. They should be adjusted parallel to the commutator and ring slots, and properly spaced around the commutator or ring. After proper adjustment it is necessary that all parts of the brush system be clamped, so the brushes cannot shift.

Overloading is another frequent cause of sparking and heating. The load should be tested to make sure that it corresponds with the rating of the motor. If the motor is overloaded, the armature will be hot all over, concurrently with the sparking. Heating may be tested by



The revised layout has proper shape-harmony, contrast, display, and logical copy arrangement

And last, but not least, in the eyes of every manager or owner, he makes a profit on his work.

The product of the printer who produced the original shoe-repair-shop blotter speaks for itself. In case, however, its language is not considered befitting, readers of *THE INLAND PRINTER* may substitute stronger words. The writer does not wish to argue with the postal authorities because of his profanity.

★ ★

Business-Card Catalogs

We are informed of an eastern manufacturer whose salesmen carry business cards that serve as miniature catalogs of the firm's whole line. The idea is that the card will reach the prospect even though the best salesman may not succeed in doing so. By means of the cards the sales message gets to its destination even though the prospect may be out, or say he is out, when a salesman calls.

Readers may decide for themselves whether their customers can best use the idea as a business card with miniature catalog attached, or as a miniature catalog with a business card on the front cover. Each style has its place.

system, a large cloth-lined shipping tag is fastened near each motor. On it is recorded complete details of operation, overhauls, repairs, and specifications for repair parts. Or, if desired, the same information may be filed so that it is readily accessible to the one responsible for motor maintenance. The job of caring for and keeping individual motors in good running condition should be the responsibility of only one man. Circumstances will dictate whether it should be the person operating the machine or the plant manager.

There ordinarily is plenty of warning given before the final collapse of a motor. Of these warning signals, overheating and sparking are often the first. When a brush starts to spark the first thing to do is to examine the brush itself and its immediate surroundings. The correct brush is really a part of the design of the motor, and every maker recommends the most satisfactory type. And merely because a brush happens to fit the holder is no proof that it is suitable. If the brush has been replaced recently this replacement may be the source of trouble. Contact on the commutator and slip rings should be checked, for even the

placing a thermometer in contact with the heated part, covering the thermometer with heavy cloths so the air will not falsify the reading. Allow a few minutes for maximum temperature rise. Most motors are rated for a rise of 40 degrees Centigrade, some for 50 degrees. If the armature is too hot for the hand to be placed on the windings for a few seconds—not the metal—it is overheating. Metal feels hotter than it is actually. If the measured load is not excessive, look for trouble in the motor itself. Bearings may be too tight, may need oil, or the oil rings may not be working properly. Dirt may be wedged in the housing, between the poles, or in the air gap.

Heating, if accompanied by sparking and flashing, with only a part of the armature getting hot, suggests a short-circuited coil in the winding. The same symptoms, but with all of the armature equally hot, may be caused by unequal air gaps between the poles and the armature, or between the stator and rotor of an alternating current motor. The cause of unequal air gaps is usually worn bearings. But another cause may be that the poles were originally adjusted to final air gap accuracy by means of thin shims placed at the back of the poles. In reassembling, these may have been omitted, or may have slipped out when the poles were bolted in place.

Bad contacts or broken wires between coils give violent flashings at the broken points, though there may be little heating in the windings in general. If one field of a direct-current motor be short-circuited the resultant electrical unbalance will cause sparking in the set of brushes under its influence.

The commutator or ring is a frequent source of trouble. It may have burned places in its surface, or be worn and burned until it is no longer round. This can be tested by observing whether the brushes rise and fall slightly when the armature is slowly rotated. The mica division separators should be even with the surface of the metal, or slightly undercut. If they are undercut, the slots should be cleaned of grease and dirt.

When a motor refuses to start under load, blows a fuse, or speeds without a load, a weak field is indicated in a direct-current motor. If recently disassembled, there might be a reversed field connection, a short circuit, or trouble in the starter. In an alternating-induction motor, however, the speed will not be higher without a load. A polyphase motor may continue to run on the other phases with one fuse blown, so the fuses should be checked before the windings are examined.

MACHINE COMPOSITION

What is your particular problem? Inquiries will be answered by mail when a stamped self-addressed envelope is enclosed

By E. M. KEATING

Cam Yoke Fails to Drop

S. B. asks for several reasons why the cap W cam yoke does not drop after the key has been depressed.

We suggest that you remove the yoke from the cam frame, then polish the sides of the free end and note, while the yoke is out, how far the trigger marks the underside. Sometimes the distance is increased by a small burr of metal on the yoke, which must be removed. Oil the journal pin of the cam with a drop of distributor oil before replacing the cam in the frame. Sometimes the cam-yoke hinge-rod has a "kink," which prevents its free movement downward.

Clean Clutch Buffers

The trouble did not again occur after we had adjusted the eccentric pin in the mold slide-roller as directed by you. I delayed writing to make certain that the cure was complete. Thank you for the help.

The foregoing came in after we had directed the correspondent to change an adjustment of the mold-slide-lever cam roll. It appears that a few weeks before he had made an error in timing his mold disk and pinion. "Just one tooth off," was the way he expressed it, but the difficulty was complicated by the bad practice of putting rosin on his driving-clutch buffers. Then when the mold disk advanced and engaged the locking studs and bushings, there apparently was some severe strain given to the parts—strain that he couldn't seem to locate.

Trouble developed at once, according to the correspondent, who wrote as follows: The "first elevator gave a sudden upward motion just about the time the spacebands were driven up. This trouble had never appeared before the accident of timing the mold disk wrong. Another peculiar part of this trouble was that I had a healthy front squirt every time the elevator jumped up with a line. This was not a continuous performance, of course, but it happened too often, and delayed the paper. I should like suggestions, and shall close with another question: Which is better for the leather shoes of the clutch, powdered rosin, or belt dressing? I have been using laundry soap, but it does not seem to have the desired pull."

The foregoing quotation indicates to what ends an operator will sometimes go. The strong pull of the clutch buffers doubtless caused slipping of the eccentric on the mold-slide lever, as subsequent events have shown. Our letter was dispatched promptly after checking over his rather lengthy inquiry. He was an average operator using an old machine, and having much trouble develop owing to lack of clutch care. He was advised to order a new set of clutch buffers, and to apply them after giving the pulley surfaces a thorough cleansing. He was warned to keep the leather buffers free from adhesive or gummy material; in fact, to keep them clean, and, when they slipped, to put additional stress on the clutch spring. The test that preceded adjustment of the mold-slide-lever cam-roll-eccentric was as follows: close left vise jaw, draw out on the starting-and-stopping lever, and, when the first elevator descends to the vise cap, push back on the lever, raise the elevator a trifle and insert a folded strip of print paper between the mold and the left vise jaw, then allow the first elevator to descend to vise cap. Draw out on the starting lever again, but push it back the instant the disk advances on the stud blocks. Block up the elevator about six inches, and test the distance between the mold and the vise jaw by drawing upwards on the strip of print paper. Loosen lock nut on the eccentric pin and shift the pin lever so that the mold will exert a gentle pressure on the two pieces of print inserted between face of mold and vise jaw. Tighten the lock nut when you are satisfied that the strip of paper can be withdrawn without tearing.

Elevator Cam Is Worn

Our machine is quite old. As the second elevator ascends, it jerks and wiggles all the way up. Have increased the stress of the starting spring, but there is no improvement noticeable. What next?

It is possible that the surface of the cam, from the lowest point to the highest, will show a wavy condition. Take a broad file and dress down this inclined part until the file gives clean surface. The descending incline for the cam roll may also need this treatment.

THE PRESSROOM

Readers are invited to send inquiries with regard to their pressroom problems. Replies will be mailed if stamped, addressed envelope accompanies questions

By EUGENE ST. JOHN

Printing and Embossing

Can you inform us of any process whereby the ordinary printing press can be used to do embossing work? We are attaching a sample of an embossed job which we understand is being produced on an ordinary printing press. On examination of the enclosed sample you will note that the embossed effect is very poor, but if you can give us any information as to how this was done, it will be very much appreciated by the writer.

There are special presses which print in one or more colors, emboss, and die-cut in one operation; the paper or other fabric feeds from a roll. The sample you submit might be printed and embossed in one operation only if the form is a reverse plate, and in no other way on a regular platen or cylinder press. A regular male die (force, counter-die) is prepared on the platen or cylinder, and all of this die is cut away except the parts that register with the etched or intaglio parts of the reverse plate. Regular overlay methods are then used to make the plane surface of the reverse plate print. A well known example of this work is seen on Government stamped envelopes.

★

Platen Press Slurs

We had the enclosed job on the press this past week, and, as you will see, the up-and-down rules are badly blurred. This is the first time we have run into this difficulty, so we had a great deal of work and worry over it, which was only dissipated when we took the job off and ran it one up. I would appreciate it if you could tell me what caused it. We changed from soft to hard packing and still it blurred. We put on new rollers and used several underlays and overlays.

First make sure the form is not sprung from a tight lockup, but that it is firmly seated on the bed. Note, too, whether the chase will move under impression; sure proof that either form or chase is sprung. The tympan must be held absolutely immovable under the bails. Hard packing is best. The first step in makeready is to make the platen parallel to the form. A very thorough makeready is necessary for these capacity forms with rules flanked with wide, blank spaces. The impression on all the rules should be uniform, and from end to end of each

rule the impression should be uniform. Brass rules in the form should be supported on both sides by slugs between the rules and furniture. The stripping devices, whether special auxiliary grippers or strings and corks, should be arranged to hold the sheet snugly against the tympan at impression. For rag-content bond and ledger papers use stiff (heavy) bond or insurance-policy ink, as this permits the minimum supply of ink to the form and helps to get a clear print.

★

Platen Must Parallel Form

We have enclosed a sheet from a run on our 12 by 18 platen press, with the hope that you will examine it for the cause of the apparent slur. We find this condition persists despite whatever we try, and our pressman admits defeat. The slur is most noticeable on large forms. We have examined furniture, chases, grippers, and in fact have done everything we know. Our trouble is annoying and we hope that you will be able to advise the possible cause and suggest some remedy, for which we shall be forever grateful.

On this type of platen press it is necessary to advance the upper edge of the platen with the impression screws when passing from a light to a medium, and from a medium to a heavy form, else a slur will result, because the platen is not parallel to the form. You reverse the procedure when passing from heavy to light forms. This rule, more honored in the breach than the observance, is a common cause of slur and excessive makeready. Learn to set the platen parallel to the form at the start of makeready and you will find platen presswork easier.

★

Silk-Screen Process

One of our associates informs us that he thinks there appeared in your magazine an article relative to an attachment that makes possible the production of silk-screen work on a platen press. We are interested in this idea and should appreciate it very much if you will inform us about it.

While it is quite true that a practically rebuilt platen press for silk-screen work may be had, the advantages of such an installation instead of regular silk-screen equipment is not apparent. We are sending you sources of information.

Variation in Register

I should appreciate a little information regarding hairline register on a pony press. The concern that employs me purchased this press nine months ago; it is rebuilt, a quarter-century old, and does not register sideways. The erector has been here three times and has not been able to make it register. I was employed for seventeen years in one of the best of the city's largest printing plants, know and have taken the regular precautions against loss of register, and am not able to find the trouble and should like to hear from you.

Although the erector has been there three times, you can take nothing for granted where the human element is concerned. Your first check should be to make sure the bed gibs are properly adjusted, and that there is no side play in the cylinder, which may be not at all unlikely in an old press. Next check the register between bed and cylinder by pulling at one speed a couple dozen impressions on the drawsheets. Dress the cylinder as for a run with a fairly heavy form on the bed. If the impressions do not register, it is obvious the erector should be called in again. If register is held so far, it is likely the trouble may be traced to the feeding or to the paper. Examine the face of the end guide. Make sure the feedboard is immovable during the run, as a feeder leaning heavily against a loose feedboard would cause plenty of register grief. Place all lifts high enough on the feedboard to clear the end guide, so that the sheet going to the guides is in contact with nothing but the feedboard and the feeder's hands. This is to make sure the sheet is flat on the feedboard. The next check is to send a few sheets through the press at one speed. If, after all these checks, no cause of lost register has been found, because register has not been lost, the deduction would be that if register is lost on multicolor runs in the dimension of the sheet parallel to the cylinder, generally the longer dimension on a pony press, the paper must be changing in dimension between color runs because of unfavorable atmospheric conditions. But having worked for years in an up-to-date plant you should know atmospheric problems.

Specify Gravity of Inks

We have had several discussions in our office about the proper method of estimating ink coverage. Some one produced an old clipping from *THE INLAND PRINTER* of some years ago (1932, to the best of our recollection) which contained a chart purporting to be a scientific method of calculating ink coverage. This chart seems to agree with our present method of estimating solids when using transparent ink, but it is very light as compared to our method of estimating opaques. There is nothing in the clipping we have that shows whether it is charted for transparent or opaque inks. Will you kindly let us know the basis on which this chart is worked? If there is a more modern method of estimating ink which has escaped our attention we would be glad to learn of it.

We cannot locate the chart to which you refer, but from your experience in finding it light for opaques it appears that the chart has to do with transparent inks. In order to secure opacity such comparatively heavy pigments as kremenitz white and vermilion are used.

If you place a pound of this white and this red beside a can of magnesia white and a can of lake red of the same weight, the difference in specific gravity is apparent. For obvious reasons a complete chart or table for transparent and opaque inks would be difficult to prepare, because very few ink formulae are given out, and the various ink-makers use different formulae. If you know the coverage of a transparent ink of a certain color you can calculate the coverage of an opaque by taking into consideration the difference in specific gravity, or, better still, leave this to your inkmaker. He will be pleased to relieve you of this detail, which is a part of his work. By experience it is easy for him to reach an accurate calculation, and practically impossible for you to even approximate one, because you are not figuring coverages so regularly. He also has accurate laboratory equipment not available to you.

Ink Should Suit the Paper

Have some serious ink trouble. Would like information immediately. Very important. See samples of work, three colors, enclosed which are giving trouble. About ten days ago we ran off a lot of 5,000. Everything O.K. The three inks, black, orange and green, dried beautifully overnight so that we were able to deliver the job next day. Within a couple of days we ran off another 5,000, using the same inks, out of the same cans: standard transparent inks, and the orange has not dried within a whole week's time! You will notice on the specimen how it chalks up when you run your finger over it. The other two colors are all right. This orange ink was out of the same can as before. Of course, like the black and green inks, the orange had been used before. It had been exposed to the air. The unused ink was poured back into the can. The air in the plant is humidified, so that should cause no trouble. Naturally, exposing ink to the air in an opened can tends to stiffen it somewhat, but why should the orange not dry like the black and the green inks? There is something wrong, of course, but we are not able to figure it out. We shall be compelled to do this job over again, but hesitate before finding the exact cause of this trouble, so as not to experience the same difficulty and loss the second time. We would like to know so that we can go ahead at once with a feeling of assurance.

You may notice that the black and green inks, and not the orange alone, look better on the first than on the second run. All three inks were suited to the absorbency of the paper used on the first run, a qualification which has much to do with the manner in which an ink takes, lays, and dries. These inks are not suited to the paper used during the second run, which is more absorbent than the stock used on the first run. The varnish filtered into the paper too quickly, and as a consequence the black and green look almost flat instead of glossy, and the orange not only lost its gloss but caked and chalked. If you happen to have ample time, send a sample of the paper to the inkmaker for a guide in mixing inks suited to it. If time is lacking, add stiffer ink, or stiff varnish and paste drier to the inks.

★

Multicolor From One Plate

I have read with great interest an article in the February, 1932, issue of *THE INLAND PRINTER* dealing with color prints from one plate. Will you please advise where the stone paper mentioned in this article can be obtained? Also, advise whether there is a chart or book showing the colors that can be obtained by sur-printing?

We are sending the name of the stone paper source of supply. It is not essential, however, as many use fine sand-paper or carborundum tympan paper instead. Consult the book department of *THE INLAND PRINTER* for a chart of surprinted colors.



"In the Days That Wuz"—Getting a Real Education

Cartoon by John T. Nolf, Printer-Artist

THE MONTH'S NEWS

Brief mentions of persons, products, processes, and organizations; a summary of printing and allied-trade events that covers the past, present, and future

Printing Education Week

The 1936 Printing Education Week will be observed during the week of January 13. The program will be concerned largely with the life and work of Benjamin Franklin, in celebration of the 230th anniversary of his birth.

Printing Education Week was inaugurated eight years ago as part of the educational work of the United Typothetae of America. Last year the American Institute of Graphic Arts sponsored the week. This year the event will be promoted by the Graphic Arts Education Guild.

The purpose of Printing Education Week is to present the educational opportunities offered by the industry to the residents of each community. Schools of printing will take a more active part this year, because of the numerous student clubs affiliated with the National Graphic Arts Student Society. The latter society is a printing student movement in the high schools of America, sponsored jointly by the Graphic Arts Education Guild and the *Journal of the National Education Association* of the United States.

All national and local associations of the graphic arts industries are asked to cooperate with these printing schools and classes in observing Franklin's birthday on January 17.

Chester A. Lyle, printing instructor at the McKinley High School, of Canton, Ohio, is the national chairman of Printing Education Week. He has arranged an elaborate promotional program for schools of printing, and urges them to publicize the week in every way possible.

Assisting Lyle are the newly elected officers of the Guild: J. Henry Holloway, principal of the New York School of Printing, president; John A. Backus, the educational department, American Type Founders Sales Corporation, secretary-treasurer; Harry L. Gage, past president of the American Institute of Graphic Arts, representing industry; and Fred J. Hartman, educational director of the Graphic Arts Education Guild.

Julius S. Weyl Dies

Julius S. Weyl, a former president of the United Typothetae of America, and associated with the printing industry during most of his life, died at his home in Philadelphia, after a short illness, on December 22, aged sixty-five.

As treasurer of Edward Stern and Company, printers, with which organization he had been associated for more than forty years, Weyl had a wide and friendly acquaintance, not only with craftsmen and leaders in his chosen field, but with executives of charitable organizations and their dependents all over the country. Through his energetic and devoted efforts in Typothetae, he was known to printers from coast to coast. In addition to his former national position

with that organization, he was a vice-president of the Typothetae of Philadelphia, and had held offices in the national association. His printing interests were varied.

A leader in Jewish welfare activities in Philadelphia, he had been chairman of the United Jewish Appeal, a director of the



JULIUS S. WEYL

Federation of Jewish Charities of Philadelphia, and a trustee of several of the federation's constituent organizations.

Weyl was a native Philadelphian. He was educated in the public schools, and was among the first graduates of the old Manual Training School in that city. His presence will be greatly missed by his business associates and his countless friends.

Win A. T. F. Appointments

Fred A. Hacker has been named head of the market research department of the American Type Founders Sales Corporation. His highly specialized training and diversified experience in the printing business fit him perfectly for his new responsibilities.

A. T. F. also announced that Harold Kathman has joined the advertising department, as assistant to Fred C. Cole, advertising manager. Kathman was previously associated with H. L. Stedfeld Company, Incorporated, and the Fairchild Publications, both of New York City, in copywriting and account-executive capacities.

Miller Reorganizes

The receivership of the Miller Printing Machinery Company, of Pittsburgh, under which it operated since April, 1932, was terminated recently. A reorganization is now proceeding under supervision of the United States District Court, under Section 77-B.

W. G. Montgomery and B. F. Upham, present receivers, have been appointed trustees and will continue to manage the properties. Montgomery reports that progress of the company is very gratifying. Domestic sales were up 69 per cent in 1934, and 185 per cent in 1935, over 1933 sales, with export shipments showing even greater gains. Business booked in recent months is sufficient to keep the plant operating at capacity well into the summer months.

Has New Five-Color Unit

On December 11, the Baker Press, Incorporated, of New York City, held an exhibition run on its newly installed five-color Claybourn sheet-fed rotary press. The unit is the newest improved multi-color press, printing five colors in a single quick trip through the machine. It attains a running speed of over 3,600 impressions an hour, an increase over flat-bed color printing of 200 per cent. This is brought about by the use of additional multiple-color units and other specialized improvements. Some additional economies are effected by pre-makeready of plates and a registering system that is virtually automatic. All colors can be checked simultaneously on the first sheet. Register is guaranteed perfect. The unit is equipped with a Paasche spray, to eliminate slip-sheeting and prevent offsetting. It is reported that the machine is practical on moderate as well as long runs, and achieves its normal economy and efficiency on three-, four-, and five-color work.

Paper Company Changes

Albert C. Gall has recently been appointed general manager of the Central Ohio Paper Company's Toledo division. Gall has been associated with the company for the past twenty-three years in its sales department. He will be assisted by Albert F. Miller, formerly advertising manager at Columbus. A new division, known as The General Paper Products Company, with headquarters at Columbus, has been announced. This new division will be headed by Vice-President Raymond C. Williams.

W. N. U. Promotes Scott

Elmer F. Scott, for the past several years the superintendent of Western Newspaper Union's composing room, in Chicago, has been appointed production manager of the firm's publication department. He succeeds J. P. Rivett, who retired because of ill health.

Volk Re-designs Types

Kurt H. Volk, of New York City, unveiled last month, before some of the country's outstanding advertising men, some radically new equipment for the linotype. Volk, in cooperation with the Mergenthaler company, re-cut thirty thousand matrices, and re-designed the present machine considerably. Ten months were required to plan, re-design, and manufacture this new equipment.

In presenting this new typography, Volk said, "Advertising typography so fine that no expert can distinguish it from hand-set, is being produced for the first time in history by this new linotype equipment."

"We re-designed seventy-six fonts of type, ranging from Caslon to Beton. Every linotype face we have is identical to its foundry type equivalent. In fact, in many cases, our matrices are improvements on hand type. We have designed several score of new ligatures which now makes it quite possible to fit together closely certain combinations of letters which, even in hand type, had previously required laborious notching to eliminate gaps and awkward spacing.

"We have re-designed the italics, by having italic simplex or single-letter matrices made, separating the roman from the italic. The latter is now on a matrix just wide enough to accommodate it, in each case, and is an authentic, orthodox design of the new type face. A similar re-design was achieved with small caps, which, heretofore, have always been coupled with numerals."

Fleming Heads Eagle-A

Harry J. Fleming, Garrett-Buchanan Company, Philadelphia, was elected president of the Eagle-A Announcement Association, the eastern division, at the annual meeting held November 30 at the Kent Paper Company plant in New York City. He succeeds C. Vernon Morris, of the J. E. Linde Paper Company, New York City. Frank W. Holden, Rourke-Eno Paper Company, Hartford, Connecticut, is first vice-president. George Clerk, Hudson Valley Paper Company, Albany, New York, second vice-president. J. G. Voltmann, Kent Paper Company, secretary.

This is the third successive year Eagle-A announcements have shown a very substantial increase in sales according to speakers, which included R. D. W. Ewing, American Writing Paper Company; Richard F. Linsert, Eagle-A's advertising manager; C. H. Wilkinson, Kent Paper Company. A brief case was won by Frank W. Holden, while Louis Kravitz, Whitaker Paper Company, Pittsburgh, won a traveling bag in a convention contest.

Farrar Talks on Type

"When the reader doesn't see the type, then it is a success." This statement, coming from a manufacturer of type, may sound somewhat like treason, but Gilbert Farrar, of the American Type Founders Sales Corporation, offered it freely to members of the Adcraft Club of Detroit, and their guests, when he addressed them in December. "It's a test for good composition," he said.

"Stick to one family of type," was another Farrar recommendation. "That's 85 per cent of the appearance of the advertisement." He gave a formula for the width of copy blocks: divide point size of the type by two, to find the maximum width measurement in inches. Thus, a ten-point body should be no more than five inches wide, and a fourteen-point body no more than seven.

Commenting on the vogue for "cheerier" type faces, he pointed out that the growing use of informal types was a logical result of a brightening era. He classified as "informal" faces, Garamond, Cloister, Goudy, Piranesi, Nicholas Cochon, and Bernhard Booklet. These, rather than stiffer, more formal faces, he said, were in the ascendancy. However, he urged Adcrafters to "fit their type to the paper and illustration," suggesting that they use a "smiling," informal type with a soft paper, and a formal type with hard paper and square cuts. He also warned against "too perfect pages," and advocated the occasional use of such faces as American Text, Nubian, and Raleigh Cursive.

Metal Monopoly Charged

Eleven companies—selling more than 90 per cent of the total interstate volume of copper and zinc plates for engraving—have been cited by the Federal Trade Commission as being originators and parties to a monopoly in their industry. The companies were charged with being members of a combine and conspiracy, which, by adopting uniform price schedules, terms, and discounts, created a virtual monopoly for the sale of their products. This tended to suppress normal business competition, the Federal Trade Commission complaint stated, and caused values of the products to be falsely enhanced.

Following are the firms listed in the complaint: the American Nickeloid Company, Peru, Illinois; the American Steel and Copper Plate Company, Jersey City, New Jersey; American Zinc Products, Greencastle, Indiana; the Bridgeport Engravers Supply Company, Bridgeport, Connecticut; the Edes Manufacturing Company, Plymouth, Massachusetts; C. G. Hussey and Company, Pittsburgh; the National Steel and Copper Plate Company, Chicago; the New York Steel and Copper Plate Company, Brooklyn, New York; the Pacific Steel and Copper Plate Company, San Francisco; the Harold M. Pitman Company, Cicero, Illinois; and the Rolled Plate Metal Company, Brooklyn.

In addition, the trade association of the group—the Photo Engravers Copper and Zinc Grinders Association, Jersey City, New Jersey—was also included in the citation.

The respondents have until January 24 to answer the complaint and to show cause why an order to cease and desist should not be issued against them.

Hock on Estimating

In his new "Standard Book on Estimating for Printers," Fred W. Hoch, supervisor, production management department of the United Typothetae of America, has incorporated many short-cuts, charts, tables, graphs, and illustrations to facilitate the work of accurate, speedy estimating. The book is being issued in the form of eight lessons for use of study groups; eleven of the fifteen chapters have already been published and distributed. Chapter subjects to date are: I The Estimator's Work; II Paper; III Slug Composition and Trade Typesetting; IV Monotype Composition and Copyfitting; V Hand Composition and Page Makeup; VI Imposition and Lock-up; VII Presswork—Makeready; VIII Press Running; IX Two Color Flat-bed Perfecting Presses and Process Printing; X Ink and Bronzing; XI Cutting. Special discounts on the published price of this work are offered to quantity purchasers and members.

Porter Predicts Activity

All branches of the printing industry may expect an exceptionally busy and prosperous year ahead, according to Harry A. Porter, vice-president in charge of sales, of the Harris-Seybold-Potter Company, who feels that all past records for volume operations may be broken during the next twelve months.

"If the first half of 1935 had been as active in all lines as the last half," said Porter, "the graphic arts industry would have been back to the pre-depression level for the year. As the general business advance gained momentum in the late summer and early fall in steel, automobile, and other lines, Harris operations, especially in the offset division, had to be stepped up. Additional men were put to work. A night shift had to be started, and plant activity began to take on the complexion of palmy days in 1929. At present we employ more people than we ever did."

"We believe this is not a flash in the pan, but a steady forward movement, having as its foundation a deep-seated change for the better, affecting every branch of trade. We anticipate a record 1936, with what started to happen last year as the background for our conviction."

"With heavy industries, especially building and railroad, increasing the speed at which they were traveling last year, and constantly approaching normal activities of prosperous years, there is no reason to doubt that American printing, as a whole, will reach its peak, if not boom, point well before the first of 1937. The Harris organization expects one of the most successful years in its entire career in all three departments, letterpress, gravure, and offset equipment lines."

Judge Scores Wagner Act

A temporary injunction against a National Labor Relations Board complaint citing the Majestic Flour Mills, Aurora, Missouri, for refusal to bargain with a labor union, was granted by Federal Judge Merrill E. Otis, on December 21, in Kansas City, Missouri. In declaring the Wagner act (NLRA) unconstitutional, Judge Otis stated:

"Congress has no power to regulate that which merely 'affects' commerce. There is no way in which any of the specified unfair labor practices in any business, whether mill or mine or factory or store, conceivably can directly affect commerce."

"Manufacturing is not commerce nor any part of commerce. Nothing more firmly is established in constitutional law than that. Congress, therefore, under the commerce power, cannot regulate manufacturing. Hence Congress cannot regulate relations between employers and employees in manufacturing, as commerce. Never can these relations be any part of commerce."

Chicago Binder Dies

E. C. J. Hertzberg, president of the Monastery Hill Bindery, and noted bookbinder, died in the Ravenswood hospital, Chicago, on December 31, after an illness of several months. Well known as an expert and master craftsman on hand-bookbinding, his conviction that a book's binding should express the contents, and the exterior reflect the work within, brought him distinction as a binder for collectors, and made the establishment noted as a school for supervisors of binding in libraries. He had many friends among printing craftsmen, who retain cherished volumes that testify to his artistry.

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McCarty Heads Hoe

Fred L. McCarty was recently named president of R. Hoe and Company, printing press manufacturers, New York City. He was previously the firm's vice-president and general manager, and came into the organization in 1932 as a representative of the Irving Trust Company's receivership department. McCarty's appointment as vice-president and general manager was made on July 1, 1935, when the company returned to its corporate status, following a receivership. Steady improvement has been reported during the firm's readjustment period. New presses and equipment have been developed, and volume of sales has been increasing.

New Riegel Cover Stock

The Riegel Paper Corporation has just brought out a new cover stock. It features the American mother-of-pearl finish, known as "Crystallon Cover." It is said to be practical for all forms of printing. The finish is applied on a base stock of high strength which has good folding qualities, according to the maker. In addition, the reverse side has a clay-coated surface, so that it can take the complete range of printing processes that may be used on the regular mother-of-pearl. It is reported that distribution of Crystallon Cover has already been practically completed, and sales are said to be expanding rapidly.

PM Shows Anti-War Art

The front cover of the current issue of *PM*, a monthly magazine for art directors and production people, bears a sheet-fed gravure reproduction of the "Peace Conference," an ironic etching by Robert Lawson. A letter from Lawson which enlarges on the material in the etching is published. A Daumier lithograph, also an anti-war subject, is used for the frontispiece. It depicts a soldier taking leave of his wife and children—a graphic example of the lithograph at its best.

Percy Seitlin has an article about Joseph Blumenthal, of The Spiral Press, who has many fine editions to his credit, including The Limited Editions Club's "Lyrics of Francois Villon," and "Poems" of W. H. Auden. Robert L. Leslie, secretary, The Composing Room, Incorporated, writes about Adolph Dehn, lithographer, and originator of the Adolph Dehn Print Club.

Knoll Joins H. B. Rouse

H. B. Rouse and Company, of Chicago, has appointed Harry W. Knoll to its sales and service department. Knoll was formerly associated with the B. F. Goodrich Company in similar work. He is the son of W. J. Knoll, vice-president of H. B. Rouse and Company.

U. T. A. Committee Meets

The first official meeting of the new executive committee of the United Typothetae of America was held in Washington at Association headquarters December 5 and 6. It was also the first meeting of Council of Secretaries with the executive committee.

At the meeting, the secretaries pointed out the urgent need for a larger and nationally representative membership, solidly organized for militant action in the face of known and surmised threats to business. It was hoped to have five thousand paying members by October, 1936, for the Golden-Jubilee Convention of U.T.A. The committee approved

a request of the secretaries, to provide the local organizations with sales-club program material for their meetings.

The executive committee has confirmed the appointment of Donald L. Boyd, Huntington, West Virginia, chairman, with T. I. Burke, Chicago, and Daniel Moscow, New York City, to continue to serve as the U.T.A. special paper-trade relations committee.

Washington headquarters of the U.T.A. are being moved from their present location

Club Meets in Press Plant

About 150 members and guests of the Cleveland Club of Printing House Craftsmen were entertained and held their November meeting in the plant of the Harris-Seybold-Potter Company, in Cleveland. A. T. (Art) Walker welcomed the guests and introduced A. F. Harris, founder, and N. L. Daney, general manager of the host organization. A. S. Harris, vice-president in charge of engineer-



Members of the Cleveland Club of Printing House Craftsmen, recently entertained in the plant of the Harris-Seybold-Potter Company, are examining a two-color offset press

in the Tower Building to the fourth floor of the National Savings Bank.

After the executive committee meeting, representatives of the graphic arts groups met at the Harrington Hotel to hear an address by Major George L. Berry, coordinator for industrial cooperation.

D. C. Seitz is Dead

Don C. Seitz, for twenty-five years business manager of the New York *World*, and widely known for his interest in the graphic arts, died at his home in Brooklyn, New York, on December 4, aged seventy-three. Seitz' newspaper work dated from his early days as reporter for the Brooklyn *Eagle*, of which he became city editor in 1889. Later he was made managing editor of the Brooklyn *World*, and eventually became the advertising manager of the New York *World*. In 1898 he was appointed business manager, a position which he held until 1923. In later years he served as associate editor of *The Outlook* and of *The Churchman*. From 1923 to 1927 he was president of The Authors Club, in New York City. Seitz was a prolific writer, the many books to his credit ranging from advice on journalism to travel and literary essays of a general nature.

Mailing Brings Replies

The Munising Paper Company recently mailed out a clever mailing piece called the Caslon Ledger Suggestion Book. Approximately 19,000 copies were sent to printers in the larger cities. Over 1,000 inquiries were received. This proves the value of good direct-by-mail pieces—or ought to!

ing, gave an excellent talk on flatbed and rotary presses.

A buffet luncheon preceded the clubs' regular business meeting, at which the nominating committee reported its slate of officers for the following year, and on amendments to various International by-laws. The club's elections were held at its December meeting.

The accompanying illustration shows members examining large two-color Harris offset presses in the plant.

William Smith to G. P. O.

Colonel Giegengack, head of the Government Printing Office, at Washington, D. C., has announced the appointment of William Smith, of New York City, as the assistant production manager, effective December 16. Smith is well qualified for the post, having taken his apprenticeship in 1911. For fifteen years he was with the Oak Press, of New York City. He was also associated with the Advelope Corporation, of the same city, as production manager.

Accident and Health Book

R. Randolph Karch, instructor of printing at the Arsenal Junior High School, Pittsburgh, has prepared a most interesting booklet, "Accident and Health Hazards in the Printing Trades—How to Prevent Them."

It is presented in both text and outline form for easy reading and study, covering the major accidents and health hazards that are encountered by workers in the printing trades, the results of these hazards, and suggestions for their prevention. It is recommended to all interested in the promotion of safety in the printing trades.

Trains Printing Apprentices

The step from apprentice to journeyman is a long one, at best. The distance between the proprietor and his apprentices has lengthened; and apprentices today pick up what training they can from the journeymen around them. This means, in most instances, that an apprentice's development is far from being well rounded; his historical knowledge is practically nil.

Adequate training for apprentices is the aim of Edwin V. Winslow, of the William F. Fell Company, printer, of Philadelphia. He has established, at that concern, an apprentices' class—a small and informal group that meets every morning to discuss printing and typography, both from a historical and practical standpoint. The group includes three apprentices, a journeyman, a proofreading

there is a definite need for giving them theoretical instruction as well as practical work in the several shop departments.

His suggestion that the American Institute of Graphic Arts foster a course in type layout, conducted by mail, is interesting and worthy of consideration. His own work, at the William F. Fell Company, should stimulate printers elsewhere to give some of their attention to this important field.

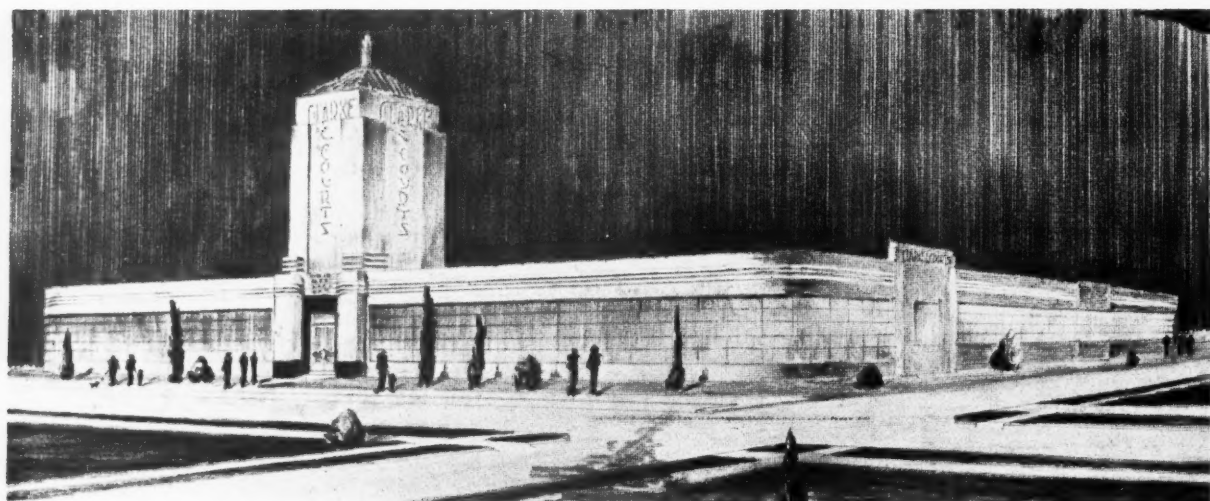
Galveston Firm to Move

Clarke & Courts, of Galveston, Texas, announce the beginning of construction of a new plant in Houston, which will serve as main factory and general office for this long established and energetic firm of lithographers, engravers, and printers. Occupancy is expected about March 1. The plant will be

Press Expert Dies

Charles S. Brown, long associated with the printing business in Chicago, and a former superintendent of the Government Printing Office in Washington, died suddenly at Hot Springs, Arkansas, on December 25, aged seventy-five. His home was in Chicago, and he appeared in good health when he left there, early in December, to spend the winter in Hot Springs.

Beginning his career as a printer's devil, Brown worked up to the ownership of a small weekly newspaper in Michigan. From this, he went to the Duplex Printing Press Company, Battle Creek, Michigan, remaining with that firm for twenty-five years. For fifteen years he was the company's Chicago representative. He was retired about seven years ago, when Duplex established a dis-



This striking modern plant, now being erected in Houston, Texas, will house the firm of Clarke & Courts, lithographer, engraver, and printer

apprentice from another plant, and a salesman. Each man has his drawing board, T-square, triangle, and pencils. Entrance requirements are clean hands and an open mind. For text books, a library of reference volumes is available.

While type and layout receive a large share of attention, other subjects are also studied: paper, and how it is made; the effect of type faces on different kinds of paper; the classification of papers and their sizes; humidity, and its effect on printing; the various types of screens, plates, and bleeds; photoengraving; photolithography and off-set; rotogravure; electrotyping; binding and folding; illustrations, copy, and selling.

One entire morning was devoted to experiments with marbling, in which various kinds of patterned papers were made. At another session, one of the company's customers agreed to act the part of buyer, and was so impressed by some of the "amateur" layouts submitted that he had them subsequently embodied in a printing order.

Winslow's interest in apprentice-training began when he was a member of The Curtis School of Printing for Apprentices, conducted by the Curtis Publishing Company. Since then, he has studied at the School of Industrial Art, the University of Pennsylvania, and has taught evening classes in layout at Central High School, Philadelphia. He points out that apprentices have always been indispensable to industry, and that

180 feet wide by 220 feet long, with a distinctive "monitor" tower over the factory portion of the building. The stationery store-room, shipping department, and warehouse are located at the rear.

Quebec Printer Dies

Thomas Joseph Moore, president of T. J. Moore and Company, Limited, stationer and printer, of Quebec City, died at his home in Quebec, Canada, on December 4, aged eighty-two. He had been in retirement, due to ill health, for some ten years prior to his death. Quebec was his native city; he there founded, in 1884, the firm which bears his name. He was a pioneer in the manufacture of rubber stamps in Quebec, and in later years followed with keen interest the newest developments in the printing industry. Older members of the profession will remember his faithful attendance at the Master Printers' Conventions of some twenty years ago. The firm's business is being carried on by his sons.

Typhotetae Moves

New headquarters for the United Typothetae of America have been taken in the National Savings and Trust Building, Washington, D.C. This move, says the executive committee, will effect substantial savings of rentals, yet will not impair essential office efficiency. The new address is 719 N.W. 15 Street, Washington, D. C.

tributer in Chicago; but having been a salesman of newspaper printing presses, and an expert on their installations for so long a period, he could not bring himself to entirely give up his work, and "kept in harness" to a certain extent, anyway.

During President Theodore Roosevelt's administration, Brown was asked to come to Washington to take charge of the Government Printing Office, a post which he held for three years, until the end of Roosevelt's term. During this interval he was given a leave of absence by his employers.

He is survived by a daughter and two sons, one of whom, Charles, is a salesman for the Duplex company.

Veteran Editor Dies

Warren C. Browne, publisher and editor of *The National Lithographer* since 1905, died at Plainfield, New Jersey, his place of residence, on November 22, aged seventy-six. Printing was his first trade; he graduated from a newspaper office in his native town of Fredonia, New York, and subsequently edited trade journals, among them *The Union Printer* of Buffalo. Ever since he took over the ownership of *The National Lithographer* he has been active in lithographic fields, where his wide circle of friends and acquaintances deeply regret his passing. His son, Harris W. C. Browne, is reported as being his probable successor as editor and publisher.

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Newspaper Survey Made

A decrease in the number of newspapers printed in the United States and Canada is reported by the 1936 issue of "N. W. Ayer's Directory of Newspapers and Periodicals," to be published January 15. During 1935 there were 164 newspapers less than in the preceding year. Of these, 150 were weekly newspapers, which either suspended or consolidated with other papers. There was a decrease of eight in the number of daily newspapers published.

The directory lists 13,927 newspapers in the United States and Canada, compared with 14,091 in 1934. The number of trade papers had decreased from 2,987 to 2,676, a decrease of 302. On the other hand, the number of general publications listed—including collegiate, religious, fraternal, agricultural, and magazines of general issue—increased from 3,568 to 3,994, a gain of 426. This single increase, however, is due in large measure to the inclusion of collegiate publications that heretofore have not been listed. The directory estimates that the aggregate circulation of English language daily newspapers increased from 36,540,000 in 1934 to 38,450,000 in 1935; and that during the same period the circulation of Sunday papers in the English language increased from 26,075,000 to 28,300,000.

Gage Honored by Guild

In recognition of his service in the cause of graphic arts education, Harry L. Gage, vice-president of the Mergenthaler Linotype Company, was presented with a printed scroll of tribute by the Printing Teachers' Guild of New York at its annual dinner in New York City, December 6. In the address of presentation, the Guild's honorary president stated that this was the highest tribute in the power of the Guild to bestow, and that only once before in the history of the organization had a similar honor been conferred for distinguished service.

A zealous worker in the cause of national printing education, Gage has given many lectures and addresses to teachers-in-training; has promulgated printing enthusiasm among students in various schools; has written texts of value in education; has served, from its inception, as chairman of an advisory board in the New York School of Printing. For three terms he was president of the American Institute of Graphic Arts, into which organization he introduced the plan of school memberships, whereby the advantages of the Institute may be enjoyed by printing educators as a special group.

The dinner was given at the Amherst Club. In attendance were some sixty members of the Printing Teachers' Guild of New York, composed of the printing teachers of the metropolitan area, and, in addition, representative officials of the New Jersey Printing Teachers' Guild.

Seeks Old Equipment

John L. Schoenfeld, printer, 333 West 52nd Street, New York City, and member of the New York State Commission of Correction, has made an appeal to all printing establishments that have any material or equipment they are about to discard, to let him have it for distribution among the penal institutions.

Commissioner Schoenfeld explains that the material will be used only for teaching beginners, and will not be used for production

of salable printing. "Our object," Schoenfeld says, "is to teach unskilled prisoners, especially the younger men, the trade of printing so that when they are freed they may have a gainful occupation."

"We should also appreciate books on printing and its history, technical magazines, type books, style sheets, sheets of sample heads used in newspaper offices, books on journal-



JOHN L. SCHOENFELD

ism which contain illustration of heads and makeup, books on grammar and rhetoric, dictionaries, in truth, anything that might be an aid to beginners, or to advanced printers."

Fred W. Hoch, of New York City, has been selected to aid Schoenfeld.

Wants American Books

The American Institute of Graphic Arts, having already received over 500 modern volumes from eighteen foreign countries, has issued a request for American textbooks and manuals of instruction. These, with the foreign books, are to be shown in February at the National Arts Club. The exhibition, sponsored by a committee of prominent educators, will also include a series of specially prepared designs by leading American artists and publishers to foreshadow the probable nature of future textbooks.

Jersey City Plant Sold

Sale of the Jersey City plant of the American Type Founders Company to the Arvey Corporation, of Illinois, for \$250,000 was approved by a Newark, New Jersey, Federal judge on December 23. Application for approval was made by the reorganization trustees, who stated that the company's business would be consolidated in its Elizabeth, New Jersey, plant. It was reported that the bid was \$25,000 lower than that of the Brighton Associates, Incorporated, of New York City, a subsidiary of the Metropolitan Realty Holding Corporation. However, it was considered that the offer of the Arvey Corporation was a better bid. The corporation is said to have assets of \$3,500,000, and has plants in Hoboken, Detroit, and Chicago.

Customers Honor Strong

On December 19 a group of customers and friends of The Rumford Press, Concord, New Hampshire, gave a dinner in New York City, in honor of Frank R. Strong's twenty-fifth year of association with the Rumford organization. Toastmaster George F. Havell presented Strong with a motion picture outfit.

Present were: F. D. Carruthers, *Foreign Affairs*; Earl Pearson, Advertising Federation of America; George T. Bailey, *Yale Review*; Miss Esther Strong, International Missionary Society; Peter Vischer, *Polo*; A. E. Griffiths, *The Reader's Digest*; A. C. Cole, *Popular Science*; David P. Page, *The Forum*; C. F. Baecker, *Asia*; Homer Keyes, *Antiques*; H. L. Binsse, *Liturgical Arts*; J. B. Chevalier, American Asiatic Association; Rollin C. Dean, Dr. H. B. Van Wessup, Rockefeller Foundation; Gardner Hazen, of the Appleton Century Company; Edward Peck, Chalfant and Company; Harrison Doty, Carroll Johnson, and Mrs. B. B. Knudsen, *Theatre Arts*; William R. Kuhns, *Banking*; Dr. William Lippard, *Missions*; Seymour N. Marsh, *Journal of Accountancy*; C. T. Rundlett, C. B. Cottrell and Sons Company; H. L. Stone and G. Jackson, *Yachting*; A. V. Howland, Tileston and Hollingsworth; William E. Mears, *Harper's Magazine*; Carlton Strong, Ernest Gregory, Charles A. Thul, and John E. Lewis, of The Rumford Press; Francis Brewster, Charles M. Norton, Louis Rowe.

Alexander on Selling

"Showmanship in Selling" was discussed by Harry W. Alexander, general sales manager, American Type Founders Sales Corporation, Elizabeth, New Jersey, when he addressed the bi-monthly meeting of the Sales Managers Club of New York, on December 6. On December 9, Alexander presented the same subject at the Hotel Statler, Boston, as the single speaker at the pre-view banquet of the DMAA Exhibition held under the joint auspices of the Direct Mail Advertising Association, the Boston Typothetae, the Boston Advertising Club, Printing House Craftsmen, and the Paper Club.

1,200,000,000 Pages!

It took seventy-one years to print and bind it, but the job is done at last, and now you can go to the Capitol at Washington, or to the Library of Congress, and read "The Official Records of the War of the Rebellion"—128 volumes containing more than 125,000 pages. You'll want to take your time over this work, because, in addition to the history proper, there is a 1,200-page index, to say nothing of 178 maps and charts, contributed to by thousands of soldiers and statesmen in as many different forms. There are about 10,000 sets, all told—approximately 1,200,000,000 pages in the entire issue of nearly 1,300,000 volumes. On September 19, 1935, the librarian of the Government Printing Office signed the receipt for part 37, final volume of the vast atlas accompanying the records, which had just come from the bindery.

Publication of this gigantic record was first considered by Congress on May 19, 1864, when an appropriation of \$10,000 was made. From that day to this, the work has proceeded under many hands, with corrections and additions inserted from time to time. Of the 10,000 sets, 7,000 are for the use of the House of Representatives, 2,000 for the Senate, and 1,000 for executive departments.

WHAT'S NEW-AND WHERE TO GET IT

BOTH SINGLE and multiple round- and slot-hole punching work can be handled without mechanical skill on the new Mick paper drills, according to the manufacturer. Bench and pedestal models are equipped with a combination gage as standard equipment. It is said to assure accuracy and speed on gang-hole and visible-record punching. The firm's patented hollow-round drills are designed to cut freely and cleanly through ledger, bond, book cloth, binder's board, and imitation leather, and drill any size hole from $\frac{3}{32}$ to $1\frac{1}{4}$ inches in diameter. Descriptive literature will be sent on request by the Walter K. Mick Company, direct or in care of this office.

THE "OLYMPIA," stated to be the first and only single-revolution photogravure sheet-fed press producing 6,000 revolutions an hour, is being marketed by the Nagel-Ryan Company, Royal Oak, Michigan. It is also claimed to be the first machine of the sheet-fed type in which form and impression cylinders are of the same dimensions, and in which a sheet is printed at every revolution, while utilizing the full surface of the form cylinder or, in other words, the first single-revolution gravure sheet-fed machine.

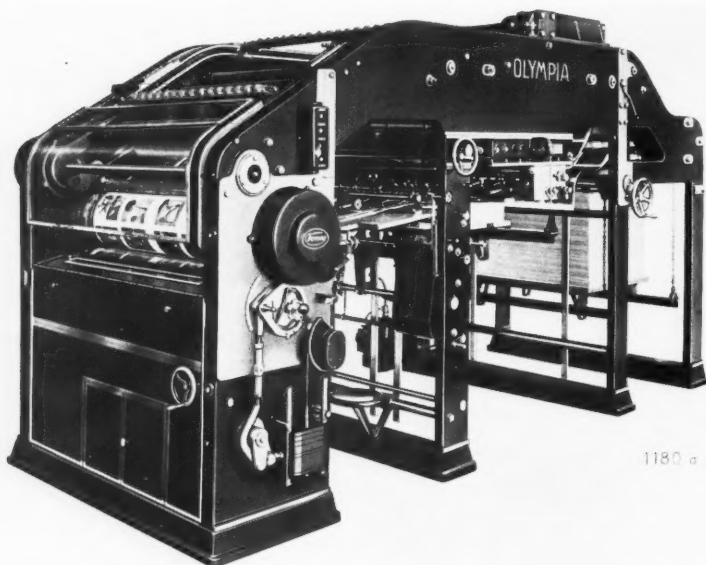
As a result of this alteration in principle, output is doubled. Usefulness of the etching is also increased, since at double the speed of the two-revolution type, or of the type employing only half the form cylinder surface for the etching, no greater pressures are thereby involved.

An interesting new feature is found in the inking system. The ink is not held in a trough in which the cylinder revolves, or from which

and so is thrown back on to the cylinder. This system has the advantage of thoroughly washing all residues of ink out of the etching, and replenishing it with new, while the degree of control of the ink flow is exceptional, and ensures an even tint throughout the run.

Another important change is in the position of the doctor blade. Instead of being in the line of the impression, and so giving rise to the danger of streaks on heavy work, it is placed behind the line of impression so that the pressure goes away from it. It is adjustable through an angle of 45 degrees to 60 degrees, all adjustments being made by the turn of a hand-wheel from the feeder's operating position. Paper spoilage is thus reduced, as the sheet is visible to the feeder immediately after impression; he can tell at once if the doctor needs attention, and does not have to wait until this becomes evident at the delivery end.

The drying system is ingenious and efficient. Sheets are received by traveling gripper-bars which carry each sheet away over the top of the cylinder into a sort of enclosed container. This is open at the top and has a perforated bottom section through which air, sucked in from the sides, is drawn. Nothing but air touches the paper. As the gripper-bar enters the air chamber, it is passed over to two spiral revolving rods which reduce its speed from machine speed to a slower speed and automatically distance the gripper-bars at a predetermined space from each other. Owing to the ingenious spacing, the machine is no longer than if three or four sheets were in motion on their way to the delivery.



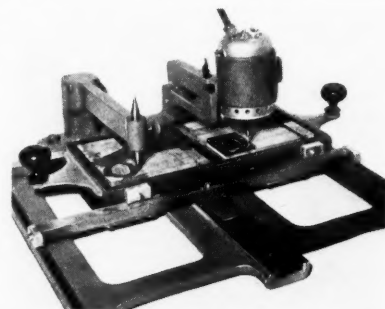
Single-revolution photogravure sheet-fed press which attains 6,000 revolutions an hour

it is fed by a roller, but is kept in an enclosed container away in the bottom of the machine. From there it is pumped to a narrow trough approximately level with the top of the copper cylinder, and following the curve of the cylinder, from which it overflows and splashes on to the cylinder. As it falls, it is caught up repeatedly by cleverly arranged projections,

In the drive is seen another example of the efficient application of modern ideas. There are no outside gears, no pulleys, but a totally enclosed globoid worm shaft driving a vertical shaft direct on to the cylinder axis, all running in oil baths. It is smooth and silent, with immediate transfer from power to hand drive for turning through.

TO PROVIDE greater strength and safety in its Diamond power paper cutters, the Challenge Machinery Company, Grand Haven, Michigan, announces that the 30 $\frac{1}{2}$ -inch and 34 $\frac{1}{2}$ -inch models will be changed to follow the lines of the 36-inch model. The new hooded arch, it is claimed, not only improves the appearance, but adds to the massiveness of the cutter. The knife bar and clamp are almost fully enclosed, and the Duplex steel measuring tape is visible through a narrow opening which helps the operator to focus his attention on the indicator. Descriptive literature may be obtained from the Challenge Machinery Company, direct or in care of this office.

ARTHUR K. TAYLOR has invented a duplicating routing machine, designed primarily as a sort-making device for users of wood type. The machine consists of a movable



Duplicating routing machine for wood type

work-table and two stationary arms, the one for a guide, the other carrying a motor and direct-drive router bit. Its operation is said to have proved so simple, and its ability to accurately reproduce any characters within its size range so remarkable that the machine is expected to find widespread use. Descriptive literature may be obtained from Arthur K. Taylor, direct or in care of this office.

FACTS THAT PRINTERS should have when buying bond paper, or answering questions of customers, are told in a new book released by the makers of Caslon bond. The manufacture of paper is traced from cutting of spruce logs, through the Caslon mill. The writer has told the somewhat technical story in interesting non-technical language. Included with the book are samples of white and twelve colors of watermarked Caslon bond in four weights; white and six colors of watermarked Caslon mimeograph bond in two weights. Copies may be obtained by writing to the Munising Paper Company, direct or in care of this office.

THE NEW recording photoelectric spectrophotometer developed by the General Electric Company makes it easy to obtain, quickly and accurately, an analysis of the color of inks and papers, either as reflected or transmitted by the sample. Since the device is a recording instrument, it does not require the services of an operator with specialized training in optics. The material to be examined is placed in the instrument, operation is started, and in less than three minutes the operator removes a chart which shows exactly how much of each wave length of light is reflected or transmitted by the sample. By use of this instrument, new colors with predetermined characteristics can be obtained at any time by the proper mixture of standard colors already at hand. Descriptive literature may be obtained from the General Electric Company, or through THE INLAND PRINTER.

THE LANSTON Monotype Machine Company recently brought out two new type faces known as Sty mie Extrabold, and Sty mie Medium. Both are condensed types and provide a means of increasing the number

USE THIS CONDENSED type for headings and display work \$123456

18 Pt. Sty mie Extrabold Condensed—14 to 72 Pt.

A MEDIUM WEIGHT FACE made on the Monotype and designed by Sol. Hess \$1234

18 Pt. Sty mie Medium Condensed—14 to 72 Pt.

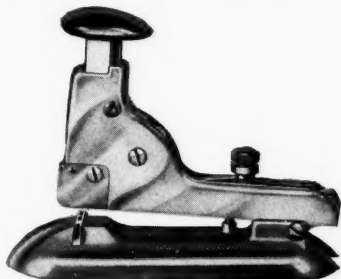
of characters or words which can be set in a given space without reducing the point size. A line set in either of these faces is said to appear stronger or heavier than a line of the same length in the originals. At the same time legibility is adequately maintained. These faces were designed by Sol. Hess, assistant art director of the Monotype company. Specimen showings will be sent on request to the Lanston Monotype Machine Company, direct or in care of this office.

A NEW BOOKLET on the subject of low-slug quadding is being distributed by the Intertype Corporation. Several features of this new development of intertype automatic quadding and centering are explained in

This paragraph is set in 14 Pt. Intertype Egmont Medium with *Italic* 125

detail, with the help of numerous pictures. Intertype also announces the completion of a new type face known as Egmont Medium, with italic and small caps. Egmont Medium, like its companion face Egmont Light, is now ready in sizes 8 to 24 point. Copies of the new booklet, and specimen showings of Egmont Medium may be obtained from the Intertype Corporation, direct or in care of THE INLAND PRINTER.

THE NEWEST Hotchkiss stapler, to be known as Model 6A, according to the manufacturer, is designed to handle any standard-size staple having ¼-inch legs and ½-inch crown, with-



New Hotchkiss Stapler, Model 6A

out change of parts and without clogging. Model 6A is similar in appearance to the firm's 5A stapler, but is smaller and lower in price. It has a capacity of 105 Hotchkiss

staples. The 6A can be used as a tacker by folding back the base. The company expects this feature to be popular. Illustrated literature may be obtained on request from The Hotchkiss Sales Company, direct or in care of THE INLAND PRINTER.

ELIMINATION of press stops is stressed as a feature of an automatic guide and sheet-holder for the Miehle vertical press that is

NEW MOLDING METHOD BARS SHRINKAGE

THERE HAS BEEN little change in the basic processes of electrotyping for many years, though equipment has, of course, been quite steadily improved. Wax, heated enough to make it soft, has been the material commonly used for molding. In cooling, however, the wax, in common with all other materials, shrinks and thus destroys accurate register. To eliminate this shrinkage in cooling there has developed the process of molding under very great pressure in lead, which did not shrink, thus making possible successful electrotyping of color-process plates.



Tenaplate molding material is a thin sheet of aluminum coated with a film of wax

A new molding material known as Tenaplate is now being offered by the Tenak Products Company. This material consists of a thin sheet of aluminum coated with a film of special wax. On top of this is a film of graphite particles, machine applied, for conductivity. This material is placed face down on a form with a rubber blanket and a felt blanket over it and molded, in the usual type of press, at room temperature. There is thus no cooling and, in consequence, no shrinkage.

The first advantage claimed by its manufacturers is that electrotypes of process-color plates can be made from originals locked up in the same form with type, without necessity of the intermediate process of making pattern plates, and without excessive pressure in molding. A gain in efficiency in making ordinary electrotypes of black-and-white forms is also claimed. The thin sheet of molding material, only .040 of an inch thick, conforms easily to the contour of the form, sinking into the open areas to any desired degree, controlled by the amount of rubber placed above it in molding.

Cutting down, flashing, building up, and stopping off—essential hand processes in the prevailing method of wax molding, and all involving hazard of damage to be repaired by

marketed by Dennis Hartman. The device is attached to the press side-guide bar, without drilling holes, and without changing the press. It is said to eliminate pins or tacks on the table; feeds curled stock, tickets and business cards, strips one-inch wide, envelopes and bags, cardboard, or tissue. Fully illustrated literature may be obtained from Dennis Hartman, direct or in care of THE INLAND PRINTER.

the finisher—are entirely eliminated. When the mold comes out of the press, it is trimmed with a pair of shears, tacked on to a soft metal case, its face flooded with a solution to eliminate air bubbles, rinsed in running water, and then hung directly in the depositing bath. Due to the continuity of the in-built film of graphite, the shell begins to deposit immediately. The advantage is obvious.

The type form can be returned to the composing room entirely free of wax and graphite, a noteworthy advantage in subsequent handling of type, slugs, or photoengravings.

After the shell is deposited, both mold and shell are trimmed to the guard line. The shell is laid face down on a sponge-rubber pad soaked with hot water at a temperature of 170°. Stripping is accomplished easily, without distortion. The shell is then backed-up and finished in the usual manner. Finishing is claimed to be easier, however, because there are no slips in building up or splatters to be repaired. The process is relatively simple.

Because the wax surface is susceptible to the finest detail, and because there is no shrinkage or distortion in pulling the mold from the form, the Tenaplate process appears to offer improvements in the accurate reproduction of halftones or type-face details. As it requires little pressure, rules cast in type metal are molded repeatedly without injury.

Tenaplate molds may be made and held indefinitely, and the original run be printed from type and original photoengravings. If a re-run is needed at any time, the molds may be then deposited and finished. Still another advantage is that the molds may be made in one plant or city and shipped any distance for depositing and finishing. Being light, they are easily transported. Further information may be obtained from Tenak Products, Incorporated, or from THE INLAND PRINTER.



1936

Modernize for Profits

Printers will make money in 1936.

Not all. But more than have shown a profit for some years past.

Printing is being done. Somebody is doing it.

And in spite of the sad stories you hear, not all of it is being done at a loss.

The printers who are getting the business today . . . and making money . . . are those who have brought their plants up to new levels of efficiency.

Printers who are losing out generally are those who are sticking to equipment and methods that were out of date in 1929 and are hopeless in 1936.

During the years since 1929, there has been tremendous technical improvement throughout the whole equipment field.

The printer today has far better tools than he ever had before.

His hope of profit lies in learning to use them.

This is true in the press-room. It is equally true in the composing-room.

Linotype has made notable advances. For example:

With the Two-in-One Linotype, the one-machine shop can set both text and display up to 30 point. This means that the average run of job and publication work can be set direct from a single keyboard.

For the larger shop with a busy display Linotype, Super-Display models carry the keyboard range up to full 36 point and condensed faces to 60 point.

The All-Purpose Linotype, using hand-set matrices, casts faces up to 144 point and offers an economical method of producing many classes of work.

The Self-Quadder, Linolite magazines, and a host of minor improvements contribute to faster, more flexible operation and a wider field of usefulness.

Many more type faces have been provided to meet modern tastes and needs.

As a result of all this development work, we find the Linotype used today on many new classes of work.

One instance is advertising composition.

In pre-depression days, it was nearly all hand-set. Fussy work. Short bits of copy. Frequent run-arounds. Plenty of a.c.'s. Spacing had to be just so.

Just about the toughest assignment for composing-machines.

Linotype went into that field. It showed results in every way as good and in some respects better than could be achieved by hand. Plus a saving in cost.

Note that combination! Equally good results . . . plus a saving in cost.

Pretty hard to compete against that.

+

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

SAN FRANCISCO • CHICAGO • NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World

On July 4, 1886, the first Linotype cast its first commercial slug in the plant of the New York Tribune.



TRADE **LINOTYPE** MARK
LINOTYPE BASKERVILLE
AND CLOISTER BOLD

Please Mention The Inland Printer When Writing to Advertisers

The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 96

January, 1936

Number 4

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

THE MACLEAN COMPANY OF GREAT BRITAIN LTD., 2, 3 & 4 Cockspur Street, London, S.W.1, England.

HUNTER-PENROSE, LTD., 109 Farrington Road, London, E. C., England.

W.M. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & CO., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESDENS KIOSKOMPANI, Postboks. 125, Oslo, Norway.

MAXWELL ABRAMS, P. O. Box 1001, Johannesburg, South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

WARWICK BOCK, C. P. O. Box 287, Auckland, New Zealand.

R. B. HIRAY, Director, The Mohan Press, Ahmednagar (Deccan, India.)

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.



NEW BANK CERTIFICATES

Goes Printers' Helps

also include . . . Bordered Blanks for Advertising Coupons, Guarantees, Licenses, Membership Certificates, Police, Permits, Warrants, and scores of other purposes; also All-Year Letterheads and Folders, Art Blotters, Pictures, and Calendar Pads. Write for samples.

Goes

LITHOGRAPHING COMPANY
45 W. 64th Street, Chicago
518 Park Place, New York

GOES new Steel-Litho Common Certificates Nos. 512 (Green) and 515 (Brown) conform to the requirements of the Banking Act of 1935. They are beautifully designed and exquisitely lithographed on fine 100% rag Goes Linen Bond. Write for samples of these new Bank Certificates, also a copy of the bulletin from the Comptroller of Currency giving information regarding New Bank Stock and suggested forms (text matter) for Stock Certificates.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. *Cash must accompany order.* The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED PRINTER makes the most money. Many printers and advertising men have graduated from this old established school. Common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9508, Chicago, Ill.

BUSINESS OPPORTUNITIES

SMALL JOB SHOP for sale in the heart of Miami; now running and making a good profit; illness. Reply to MIAMI TYPESETTING CO., 37 N.W. First Street, Miami, Florida.

FOR SALE

FOR SALE—Lanston monotype machine, complete for casting type from six to thirty-six point, also two-point and six-point rules, leads and slugs; nine complete series of type faces in mats from six to thirty-six point and storage cabinets. Send for descriptive circular. GOODWIN BROS. PRINTING CO., 2615 North Broadway, St. Louis, Mo.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 South Dearborn St., Chicago, Ill.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY CO., 18 East 16th St., New York, N. Y.

FOR SALE—One Lester & Wasley double head decking machine with creasing attachment; machine is in excellent condition. KALAMAZOO STATIONERY CO., Kalamazoo, Mich.

FOR SALE—Three and four color process plates, calendar subjects, sizes 5x7 to 10x13 1/2; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Michigan.

PRICES REDUCED—Hammond routers and type-hi planers now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Mich.

FOR SALE—44-inch Seybold "Twentieth Century" paper cutter. J 821

HELP WANTED

Salesmen

YOU CAN SELL! (Don't let anybody tell you you can't.) With a product of merit and a broad and fertile field in which to work, YOU can make money—others are doing it. Full particulars by writing S.M., THE INLAND PRINTER, 205 W. Wacker Drive, Chicago, Ill.

MISCELLANEOUS

LINO PRACTICE KEYBOARD—Learn to operate keyboard in spare time at home; made of metal; keys, spring brass, in colors; \$3.50 cash or money order. LINO KEYBOARD, Box H, 539 West 156th Street, New York, N. Y.

SITUATIONS WANTED

Bindery

BINDERY EXECUTIVE and mechanic publication; catalog, edition, blank books; understands imposition; can operate folding and cutting, gathering, gangstitchers, sewing, stripping, perforating, punching and various other machines; can do estimating; best of references. J 894

Composing Room

PRINTER-APPRENTICE—Three years' experience; high school graduate; Mergenthaler Linotype School—160 lines per hour; excellent references; now employed; prefer in or near Chicago; go anywhere; want to attend evening printing school. J 891

MONOTYPE COMBINATION OPERATOR, union; handle all classes of matter; fast and accurate; trade plant and job shop experience; also work on the floor; prefer South or Southwest; references. J 892

Estimator

ESTIMATOR-SALESMAN with 25 years' experience seeks connection with progressive printing firm; will go anywhere; specially qualified to handle county and state printing. J 890

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

Executives

ADVERTISING AND SALES promotion executive is available: has had 12 years' intensive experience in creating, producing and selling direct advertising; his unusual ability is based on thorough knowledge of art, copywriting, various photo-engraving phases, other plate processes in addition to originating promotion work; would be valuable man for an organization which has not yet highly developed its advertising or creative printing service. R. W. BIXBY, INC., 443 Delaware Ave., Buffalo, N. Y.

WELL-SEASONED EXECUTIVE, now secretary and production manager of large Chicago plant, is seeking a connection where he can use vast experience to best advantage; if you are seeking a top-notch man, get in touch with me; I know how to make money out of the printing business; purchasing, sales, estimating production—I know them all, and have the energy and freedom from family responsibilities to devote long hours to the job. J 877

GENERAL MANAGER, in charge of advertising on one of best weeklies and job printing plants in Mid-West, desires similar position with opportunity to acquire interest or all; can build up a run-down property and inject new life in community; age 43; will go anywhere. J 897

PRODUCTION MANAGER, with 30 years' experience; practical, seasoned executive; planning, scheduling, buying, estimating, and complete supervision of work from order desk until shipped; customer contact on work in process. For complete details of working record address J 880

PRODUCTION OR BUSINESS MANAGER—Has a fine record of achievement; comes highly recommended; warrants your confidence. J 886

Managers and Superintendents

MANAGER—Experienced sales minded executive under 40 is available to manage a printing plant for an estate or owner desiring to take it easier; has practical understanding and ability to increase sales, supervise production, buy and otherwise operate a modern printing plant. R. W. BIXBY, INC., 440 Delward Bldg., Buffalo, N. Y.

Pressroom

PRESSROOM SUPERINTENDENT or working foreman; over ten years as pressroom superintendent with large Chicago firm doing high-grade catalog and color work; will go anywhere; first-class references. J 896

PRESSMAN, cylinder, job cylinders, wants position; 20 years' experience job, halftone, color; familiar offset process; Pacific Coast preferred. J 879

CYLINDER PRESSMAN, singles and two-color presses; fully experienced; can take charge. J 893

YOUNG MAN—Ten years' experience all presses; go anywhere; references. J 895

Save

70% to 80% on

LOCK-UP TIME WITH

CHALLENGE

Hi-Speed QUOINS

● Old-fashioned lock-up methods are now too slow and costly. Challenge Hi-Speed Quoins not only save 70 to 80% on time and labor, but assure a better, tighter, safer lock-up . . . Two of these fast, powerful, direct expansion quoins will do the work of five to eight ordinary quoins. Each is operated with one turn of the key, is self-locking, and cannot slip. Visible indicator shows exact point of expansion . . . Steel constructed, cadmium plated, they'll last for years. Furnished in six handy sizes—4½, 6, 7½, 9, 10½ and 12 inches . . . Write today, or see nearest dealer for full particulars and prices.

**The CHALLENGE
MACHINERY CO.**
GRAND HAVEN, MICHIGAN

CHICAGO

B-201

NEW YORK

THE CHALLENGE MACHINERY CO., GRAND HAVEN, MICH. U.S.A.



A type face that bears the name of a King

has something to live up to. Corvinus does fitting honor

to its namesake (Corvinus, a famous King of Hungary). There's regal grace and dignity

in this new Bauer face. Corvinus is a type of polish and subtle refinement...a type that

designers are hailing as the precursor of a whole new trend of more gracious modernism.

It might lend just the right allure to some advertisement you're planning right now.

THE BAUER TYPE FOUNDRY, INC. • 255 East 45th Street, New York City

Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendars and Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

PRINTERS—Big profit; sell calendars. Many beautiful samples, large selection. Write for particulars. FLEMING CALENDAR CO., 6541 Cottage Grove, Chicago.

Camera Bellows

CAMERA CRAFTSMEN CO., Bellows made to order for all types of photoengravers' cameras, 1515 Belmont Ave., Chicago, Ill.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Composing-Room Equipment For Sale

GET MONEY for old, idle equipment—highest prices paid. We buy, sell fonts, molds, magazines, etc. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Easels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Drive, Room 600, Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Embossing Composition

STEWART'S EMBOSSEMENT BOARD—Easy to use, hardens like iron: 5% by 9 1/4 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 76th Street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Printing and Embossing Presses

COLUMBIA Offset Presses: K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

Printing Presses

MILLER PRINTING MACHINERY CO.—Manufacturers of modern single color and two-color flat-bed automatic presses; automatic job presses; Miller Saw-Trimmers in all models. Pittsburgh, Pa.

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C. Kalamazoo, Michigan.

Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, electric neutralizers. STATIC ELIMINATOR CO., 239 Centre St., New York City.

Stock Cuts

STOCK CUT CATALOG showing thousands of ready made cuts; it is free. Write today. COBB SHINN, 40 Jackson Place, Indianapolis.

Typefounders

AMERICAN TYPE FOUNDERS SALES CORPORATION, type, borders and decorative material of American design. Kelly presses and a complete line of paper cutters, punches, drills, perforators, stitchers, Kimble motors, composing room equipment and a complete line of miscellaneous supplies. Communicate with your nearest branch: Boston, Mass., 270 Congress St.; New York City, 104 E. 25th St.; Philadelphia, Pa., 13th & Cherry Sts.; Baltimore, Md., 109 South Hanover St.; Buffalo, N. Y., 327 Washington St.; Pittsburgh, Pa., 405 Penn Ave.; Cleveland, Ohio, 1231 Superior Ave.; Cincinnati, Ohio, 6th and Sycamore Sts.; Atlanta, Ga., 192 Central Ave.; S. W.; Chicago, Ill., 519 W. Monroe St.; Detroit, Mich., 557 W. Larned St.; Washington, D. C., 1224 "H" St., N. W.; St. Louis, Mo., 2135 Pine St.; Milwaukee, Wis., 737 N. Van Buren St.; Minneapolis, Minn., 421 Fourth St.; Kansas City, Mo., 934 Wyandotte St.; Denver, Colorado, 1351 Stout St.; Portland, Oregon, 115 S. W. Fourth Ave.; San Francisco, Cal., 500 Howard St.; Seattle, Wash., Western Ave. and Columbia; Dallas, Texas, 600 S. Akard St.; Los Angeles, Cal., 222 S. Los Angeles St.; Des Moines, Iowa, 924 Grand Avenue.

BAUER TYPE FOUNDRY, INC., 235 E. 45th St., New York, producers of Futura, Bernhard, Lucian, Bernhard Cursive, Bauer Bodoni, Trafont Script, Weiss, Beton, Corvinus and Gillies. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emilie Riehl & Sons, 18 N. Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 E. 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 W. Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal.; Representatives without stock: The J. C. Niner Co., 26 S. Gay St., Baltimore, Md.; James H. Holt, 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas; William E. Barclay, 509 Chestnut St., St. Louis, Mo.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types, Goudy Village Foundry types, printers' equipment and composing room supplies. Representatives in all principal cities.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wood Type and Printing Materials

WOOD: Type, Rule, Engraving, Reglet. AMERICAN WOOD TYPE CO., 608 S. Dearborn St., Chicago, and 270 Lafayette St., New York.

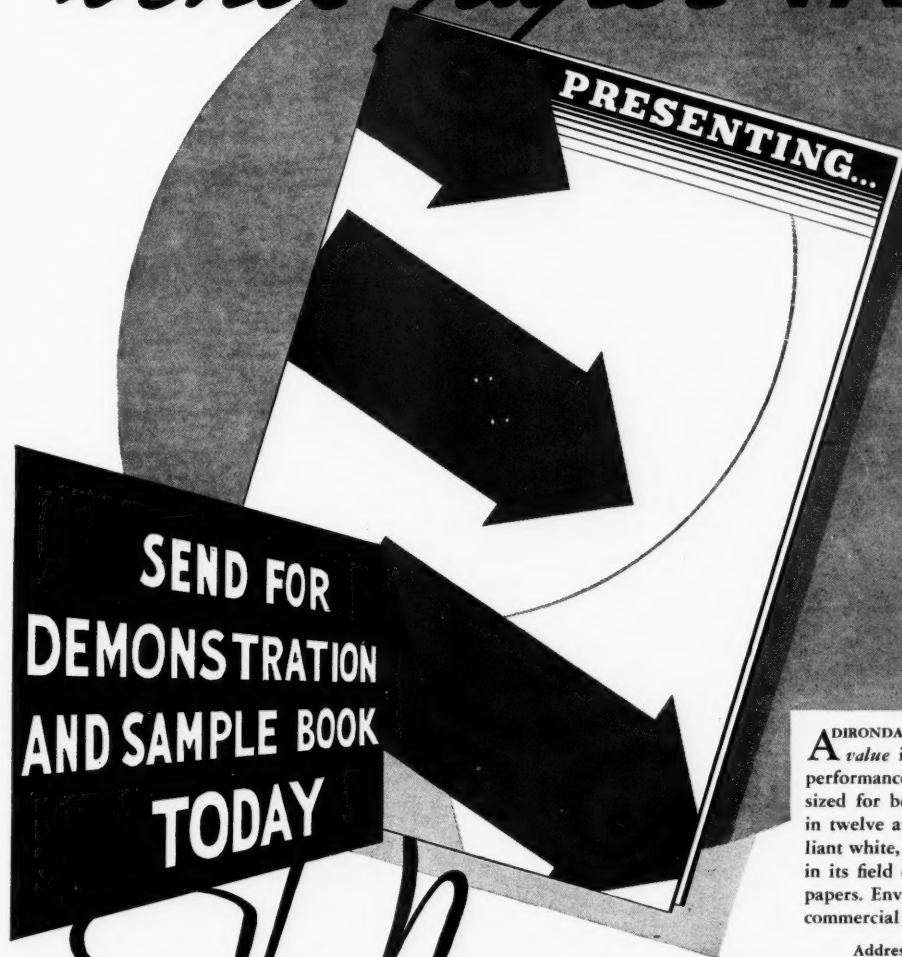
STEWART'S EMBOSSEMENT BOARD Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run until dry. Sheets 5 1/4 x 9 1/4 inches \$1.25 a dozen, postpaid.

Instructions with each package.

THE INLAND PRINTER COMPANY
205 W. Wacker Drive, Chicago, Illinois

*Compare this new
bond paper* **VALUE...**



ADIRONDACK BOND . . . an outstanding value in appearance, printability and performance. Low-priced, and surfaced-sized for better ink impression, available in twelve attractive colors and clear, brilliant white, this improved paper is a leader in its field of watermarked sulphite bond papers. Envelopes to match in all standard commercial sizes.

Address All Requests to Sales Dept. C

INTERNATIONAL PAPER COMPANY

220 EAST 42ND STREET • NEW YORK, N. Y.

BRANCH OFFICES: Atlanta Boston Chicago
Cleveland Philadelphia Pittsburgh

The New
ADIRONDACK

Made by the Makers of TICONDEROGA BOOK PAPERS • TICONDEROGA TEXT • TICONDEROGA VELLUM • CHAMPLAIN BOOK PAPERS • CHAMPLAIN TEXT • SARATOGA BOOK PAPERS • SARATOGA COVER • LEXINGTON OFFSET • ADIRONDACK LEDGER BEESWING MANIFOLD • INTERNATIONAL MIMEO SCRIPT



BOND

An **INTERNATIONAL** *Value*

Please Mention The Inland Printer When Writing to Advertisers

89

CHALLENGE PAPER DRILLING MACHINE

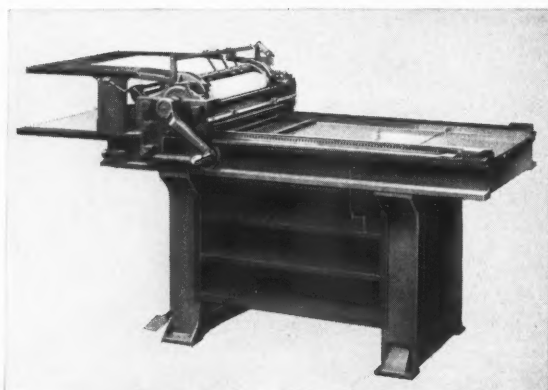
- DRILLS HOLES
- SLITS HOLES
- SLOTS HOLES
- V-SLOTS HOLES
- ROUND CORNERS

A Business Getter From the Word "GO"

★ Just as soon as the Challenge Paper Drilling Machine gets into a shop, things begin to hum. There's more work to be had, more items on job tickets, more orders for loose-leaf work, office forms, cards, novelties, etc.—more profit all 'round! Don't pass up the opportunities afforded by this machine. Send for free specimen kit—the sooner, the better. Act now!

8-192

THE CHALLENGE MACHINERY CO.
CHICAGO GRAND HAVEN, MICH. NEW YORK



No. 320 Vandercook Proof Press

No. 320 Vandercook Proof Press is precision built for perfect impression, thorough ink distribution and positive register.

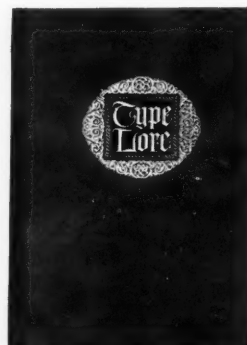
It is excellent for reproduction proofs, test proving, or pre-makeready. It will take a form up to 19"x24½". Sturdily constructed and easily operated, it meets many of the proving requirements in any plant.

Prices and details of construction of the No. 320 Vandercook Proof Press will be sent upon request.

VANDERCOOK & SONS, INC.
904 NORTH KILPATRICK AVENUE, CHICAGO, ILLINOIS

"TYPE LORE"

By J. L. FRAZIER



Get your copy
at this
**SPECIAL
PRICE!**

Formerly
\$3.75

Now
\$1.50

ONLY A FEW LEFT!

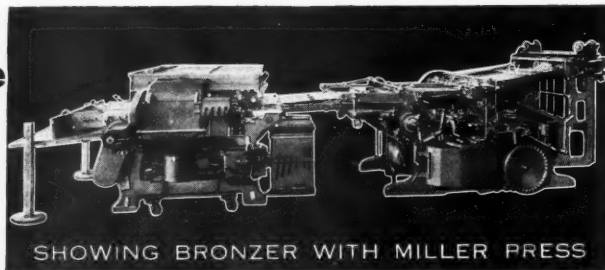
But until they're gone, you can have a copy for only \$1.50, postpaid! Practical, esthetic, and historical phases of typography; also where and how to use various popular type faces. 144 pages; size 7¼ by 11; handsomely bound. A bargain—if you take quick action! Send check or money order to

THE INLAND PRINTER

205 West Wacker Drive, Chicago, Illinois

The Milwaukee Bronzer

C. B.
HENSCHEL
MFG. CO.,
MILWAUKEE, WIS.



SHOWING BRONZER WITH MILLER PRESS

SIMPLICITY OF
OPERATION

for **ALL
PRESSES**

CLINE WESTINGHOUSE EQUIPMENT

Alternating or Direct Current

FOR SAFETY—RELIABILITY—ECONOMY

Motors and Controllers for Every
Type of Printing Machinery

Cline Equipment can be obtained
by ordering direct from us or spec-
ifying Cline-Westinghouse equip-
ment to the press manufacturers or
to the press manufacturers' agents.

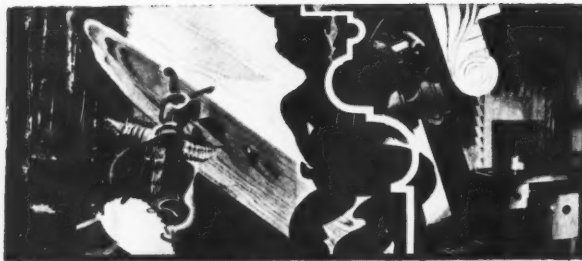
CLINE ELECTRIC MANUFACTURING CO.

Main Office 211 West Wacker Drive, Chicago, Illinois

Western Office
Crocker First National
Bank Bldg.
San Francisco, California



Eastern Office
220 East 42nd Street
New York City, N. Y.



INTRODUCTION OF WESTVACO MILL BRAND PAPERS

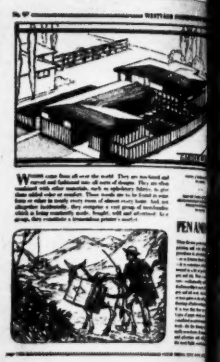
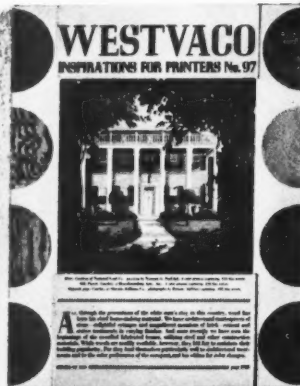
WESTVACO MILL BRAND PAPERS are a new line of papers that are designed to meet the needs of the printer. They are made from the best quality mill stock and are available in a wide variety of weights and finishes. They are designed to be used in a wide variety of printing processes, including offset, letterpress, and gravure. They are also designed to be used in a wide variety of applications, including books, newspapers, and magazines. They are available in a wide variety of colors and finishes, and they are designed to be used in a wide variety of printing processes.

Nº 97

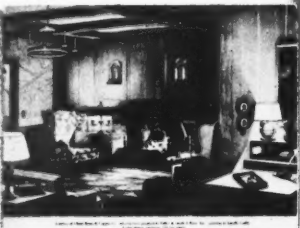
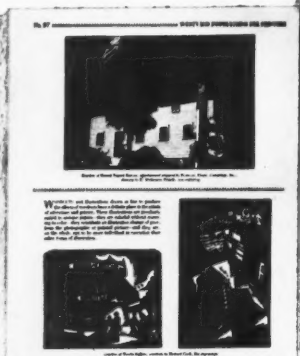
WESTVACO INSPIRATIONS FOR PRINTERS

Printing Orders

Fundamentally, every printer is interested in one thing: printing orders. Printing orders will continue as long as the advertiser feels that his printed pieces are producing results. A modern printer can improve his business by contributing to each job, whatever will make that job better in the way of paper selection, format, type, art technique and colors of —essential elements for resultful printing.



YOUNG IDEAS



WEST VIRGINIA PULP AND PAPER COMPANY

ATLANTA, GA. S. P. Richards Paper Company,
 166-170 Central Ave., S. W.
 AUGUSTA, ME. The Arnold-Roberts Co.
 BALTIMORE, MARYLAND. Bradley-Reese Co.,
 308 West Pratt Street
 BIRMINGHAM, ALA. Graham Paper Company,
 1726 Avenue B
 BOSTON, MASS. The Arnold-Roberts Company,
 58 High Street
 CHICAGO, ILL. West Virginia Pulp & Paper Co.,
 35 Dearborn Street
 CINCINNATI, OHIO. The Chatfield Paper Corporation,
 Third, Plum and Pearl Streets
 CLEVELAND, OHIO. The Union Paper & Twine Co.,
 106-118 2d St. Clair Avenue, N. W.
 DALLAS, TEXAS. Graham Paper Company,
 302-306 North Market Street
 DES MOINES, IOWA. Carpenter Paper Co. of
 Iowa, 106-112 Seventh Street Viaduct
 DETROIT, MICH. The Union Paper & Twine Co.,
 551 East Fort Street
 EL PASO, TEXAS. Graham Paper Company,
 203-231 Anthony Street
 HARTFORD, CONN. The Arnold-Roberts Co.,
 125 Trumbull Street
 HONOLULU, T. H. Theo. H. Davies & Co., Ltd.
 HOUSTON, TEXAS. Graham Paper Company,
 1401 Sterrett Street
 KANSAS CITY, MO. Graham Paper Company,
 332 West Sixth Street Traffic Way
 LINCOLN, NEBRASKA. Lincoln Paper Company,
 707-713 " " Street
 LOS ANGELES, CAL. Carpenter Paper Company
 of California, 6931 Stanford Avenue
 MEMPHIS, TENN. Graham Paper Company,
 345 South Front Street
 MILWAUKEE, WIS. W. J. Herrmann, Inc.,
 1319 N. No. Third Street
 MINNEAPOLIS, MINN. Graham Paper Company,
 607 Washington Avenue South
 MONTGOMERY, ALA. S. P. Richards Paper Co.,
 531 North Leonce Street
 NASHVILLE, TENN. Graham Paper Company,
 222 Second Avenue, North
 NEW HAVEN, CONN. The Arnold-Roberts Co.,
 147-151 East Street
 NEW ORLEANS, LA. Graham Paper Company,
 222 South Peters Street
 NEW YORK, N. Y. M. M. Elish & Co., Inc.,
 29 Beekman Street
 NEW YORK, N. Y. The Seymour Paper Company,
 Inc., 220 West Nineteenth Street
 NEW YORK, N. Y. West Virginia Pulp & Paper Co.,
 230 Park Avenue
 OKLAHOMA CITY, OKLA. Graham Paper Company,
 106-108 East California Avenue
 OMAHA, NEBRASKA. Carpenter Paper Company,
 Ninth and Harnay Streets
 PHILADELPHIA, PA. West Virginia Pulp &
 Paper Co., Public Reading Building
 PITTSBURGH, PA. The Chatfield & Woods Co. of
 Pennsylvania, Second and Liberty Avenues
 PROVIDENCE, R. I. The Arnold-Roberts Co.,
 266 South Water Street
 RICHMOND, VA. Richmond Paper Co., Inc.,
 201 Governor Street
 ST. LOUIS, MISSOURI. Graham Paper Company,
 1014-1030 Spruce Street
 SAN ANTONIO, TEX. Graham Paper Company,
 150 Commerce Street
 SAN FRANCISCO, CAL. West Virginia Pulp &
 Paper Co., 503 Market Street
 SIOUX CITY, IOWA. Sioux City Paper Company,
 205-209 Pearl Street
 SPRINGFIELD, MASS. The Arnold-Roberts Co.,
 158 Bridge Street
 WASHINGTON, D. C. R. P. Andrews Paper Co.,
 First and H Streets, S. E.
 WICHITA, KANSAS. Graham Paper Company,
 112 North Main Street
 EXPORT AGENTS: American Paper Exports, Inc.,
 75 West Street, New York, N. Y.

Published with the definite aim of inspiring printers with ideas. They mirror the modern trend in advertising. The pages shown here are from the current issue, No. 97. They illustrate printing performance on four separate grades of Westvaco Papers. They represent a selection from some of the best things in current advertising. There are ten pages in full color, four in

**Your Westvaco Distributor
will be glad to supply you
with copies.**



The two Consumer Pamphlets shown at the right, are designed to help printers secure printing orders by showing their customers—the real consumers of printing—how various advertisers are utilizing certain kinds of literature in a very effective way. Extra copies are available to printers and their salesmen for use in their contacts.

Twelve Consumer Pamphlets will be published during 1936—one each month. They tell and illustrate how advertisers use various forms of printing—for what purposes—in what forms—how successfully.

Ask your Westvaco Distributor about them.



LOOK at these BARGAINS!

Before You Place that Order for a
NEW or REBUILT PRESS
PRINTING EQUIPMENT or SUPPLIES of any kind...

We Can Save You Money

Every rebuilt machine is guaranteed to look like new and do the work for which it is intended as well as a new machine.

SPECIAL — 69" Cottrell Cutting and Creasing Press

COMPOSING ROOM

Model 5-8-14 Linotypes
1 Cost Cutter Saw, Style B, New
1 Cost Cutter Saw, Style A
Miller Saws, New

COMPOSING ROOM EQUIPMENT

Type Cabinets, Composing Tables
PROOF PRESSES

All Sizes, Tell Us Your Requirements

MISCELLANEOUS

Quoins, Quoin Keys, Mallets,
Planers, Tweezers, Gas Cans,
Furniture, Cabinets, Reglets,
Mitering Machines, Lead and
Rule Cutters, Numbering
Machines, Electric Welded Chases,
Instanttype Cleaners, etc.

AUTOMATIC PRESSES—

VERY SCARCE

12x18 Craftsman Kluge Unit
10x15 Kluge Unit
Style B Kelly Special, 17x22 Bed,
with Extension Delivery
1 Miehle Vertical, 13 1/2 x 20 Sheet

VISIT OUR DISPLAY ROOMS—These are just a few of the many bargains from our complete line of printing machinery and equipment on the floor for your inspection. We represent leading manufacturers of new machinery and equipment. Our list continually changing—tell us your requirements. Write, phone or wire. Cable Address—CHICAGO. We carry a large assortment of type—ready for prompt shipment—write for latest catalog.

CHICAGO PRINTERS' MACHINERY WORKS

Everything for the Printer

"SEE CHICAGO FIRST"

609 West Lake Street, CHICAGO, ILL.

All Phones Monroe 1814



OUR lines embrace a large variety of papers that are seasonable and change every year, hence we cannot list or sample them.

When you are looking for the unusual in color, finish and character, we shall be glad to send samples on receipt of your request. They are applicable for every use.

SWIGART PAPER COMPANY

723 S. Wells St.
CHICAGO

THE DOYLE ELECTRIC SHEET HEATER

Patented

THE JOHNSON PERFECTION GAS BURNER

Patented

Prevent offset . . . eliminate static
Fully guaranteed . . . Write for
particulars

The J. E. Doyle Company

Lakeside & W. 3rd St.
CLEVELAND, OHIO

Manufacturers Doyle's Pressroom
Efficiency Devices.

CUTS and EMBLEMS

We have purchased several matrix libraries and today have the largest assortment of emblems and trade cuts in America owned by an independent type foundry. All are cast in hard type metal of standard analysis on foundry type machines, point body and point set.

Send for our list and any item not there will be procured for you on very short notice.

Special emblems and insignia made up to your special order, in any size from 6 point to 72 point.

Sterling Type Foundry
Vermontville, Michigan, U.S.A.

The Wood Type Sort Machine IS HERE!

A Boon for Poster Printers

THE TAYLOR Routatype

A duplicating router, accurately and sturdily built and reasonably priced. Simple and SURE in its operation.

Write for particulars.

THE TAYLOR MACHINE CO. 210 Guilford Ave.
Baltimore, Md.

FIRST SEE IF
**HOOD
FALCO
HAS
IT**

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious. On ANY Machinery requirements—get our prices.

REBUILT MACHINERY

★ Guaranteed Machines for Immediate Delivery ★

CYLINDER PRESSES:

Two Color Miehles
56-62-65-70.

Single Color Miehles, all sizes.

Babcock and Premiers.

No. 4 Miehle Automatic Unit.

NOTE: Feeders and extension deliveries for above machines if desired.

AUTOMATICS AND PLATENS:

Miehle Verticals.
Style B and No. 2 Kellys.

Miehle Newspaper Press, 4 page, 8 col.

10 x 15 and 12 x 18 Kluge and Miller Units.

C. & P. Craftsman Automatic. Open jobbers, all sizes.

No. 4 R. Miehle automatic unit, 31" x 41" bed, Dexter Suction Feeder, four post type, Serial number 17610, like new.

CUTTERS, ETC.:

44" Seybold, 62 Model.

44" Oswego, late style.

Power Cutters— all standard makes.

Cutters and Creasers.

Stitchers. Folders and Gluers. Patent Base.

SPECIAL

HOOD-FALCO CORPORATION

Chicago Office
609 S. DEARBORN ST.
Tel. Harrison 5643

New York Office
295 VARICK STREET
Tel. Walker 1554

Boston Office
480 ATLANTIC AVE.
Tel. Hancock 3115

M&L

Foundry Type Our precision cast type is used by all the leading printers throughout the U.S.A. Write for Price List

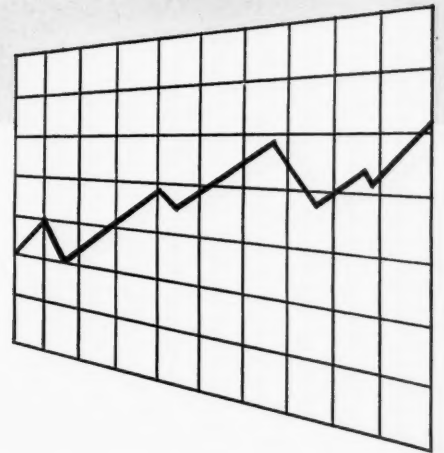
M&L TYPE FOUNDRY

4001 Ravenswood Avenue

Chicago, Ill.

Makers of Quadhole Base

Climb into the High Profit Ranks



• Human error, slowness, poor cuts, material waste are no longer the nightmare of the printing trade. All that has been cleaned out of the paper cutting job for those who use the Seybold Auto Spacer.

This precision device now makes your normal operating costs of the past look like woeful waste. Because no longer do you have to battle with guess work, lost time, extra labor, mediocre product that draws customer criticism.

And it's as simple as any other method is complex. Electrical stops and contact switches, synchronized carriage, signal light, automatic sequence in movement of the work for the cut, unlimited cuts and trim-outs, mechanical controls against dual operations and jamming, all place it in the extra profit bracket. And the snap of a switch makes it a general purpose or Auto Spacer machine. Use one and get into the higher profit ranks.

New York:
E. P. Lawson Co., Inc.
Chicago:
Chas. N. Stevens Co., Inc.
Atlanta:
J. H. Schroeter & Bro., Inc.
San Francisco:
Harry W. Brintnall Co.
Toronto:
The J. L. Morrison Co.

SEYBOLD MACHINE CO., Dayton, Ohio
DIVISION OF HARRIS-SEYBOLD-POTTER COMPANY

SEYBOLD





Res. U. S. Pat. Off. No. 314445
Write on your company letterhead for sample, prices and full information.
TI-PI COMPANY, 204 Davidson Bldg., KANSAS CITY, MO.

RUBBER PRINTING PLATES AND CUTTING TOOLS

Make your own tint plates—
Print perfectly on all presses
—with all inks on all papers.
—with all inks on all papers.



There Are Few Things
That Count Like
THE REDINGTON
Counters for all kinds of Press Room Equipment
F. B. REDINGTON COMPANY
109 South Sangamon Street Chicago, Ill.



HIGH SPEED

AMERICAN MODEL 30

5 Wheels \$16⁰⁰
6 Wheels \$18⁰⁰

WITH LOCK PAWLS

ANY SPEED—ANY PRESS
GUARANTEED

In Stock and for Sale by All Branches

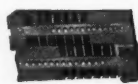
AMERICAN TYPE FDRS. SALES CORP.
AMERICAN NUMBERING MACHINE CO.
BROOKLYN, N. Y. CHICAGO, ILL.

ROTARY PRESSES

for Lithographers, Printers, and
Newspaper Publishers. Also Presses
for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.



POSITIVE SELF-LOCKING QUOIN

made in two sizes, No. 1 and No. 2. Thousands
of them in use. Send for dozen today.

No. 1—\$3.50 Per Doz.

No. 2—\$4.50 Per Doz.

Non-Slip Quoin—\$2.50 Per Doz.

W. S. WARNOCK CO.

1520 Jonquil Terrace, CHICAGO, ILL.

VELLUMS and FABRICS

For Commercial Printers

Lithographers, Engravers, Novelty Manufacturers,

Blue Printers

Send for samples and prices in sheets or rolls

Manufactured by

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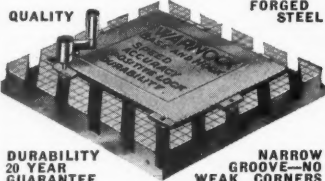
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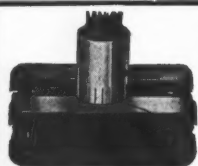
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Good to End of the Run

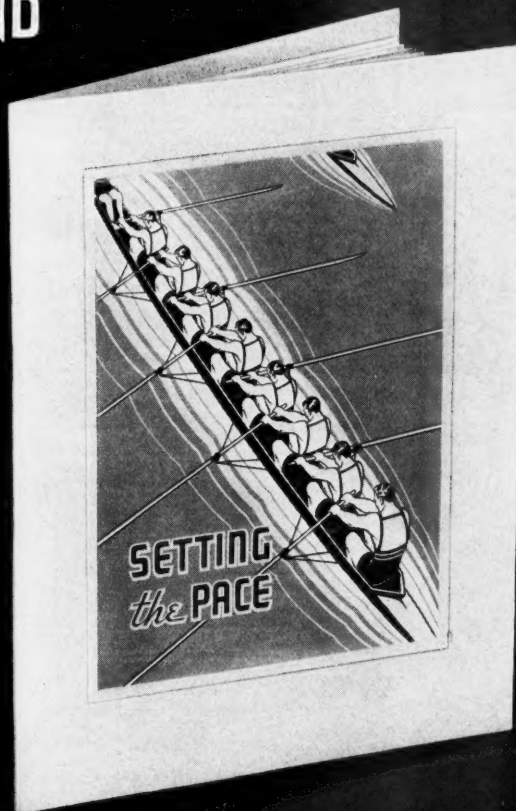
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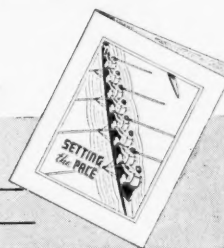
Howard Bond, recognized the country over as "The Nation's Business Paper," has the very qualities which make it deserving of your considerations. These qualities are substantiated in Howard's New 1936 Portfolio — just off the press.

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"THE BINDING GIVES THE FIRST IMPRESSION"

Dummies • Recommendations • Estimates

BROCK & RANKIN

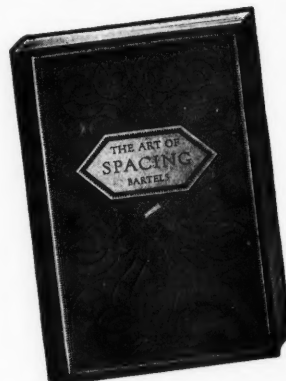
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A treatise on the proper distribution of white space in typography. This book, carefully hand set by the author, exemplifies the text.

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Now out! The result of 15 years' preparation and the experience of many more years' actual work in typographic design and composition for some of the world's greatest advertisers. 48 families of type shown—type-casting tables and copy-fitting methods (explaining 3 ways of determining copy and type)—20 pages of foreign language types—52 pages of borders, rules and decorations—short-cuts and

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THE INLAND PRINTER COMPANY
205 West Wacker Drive, Chicago

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C O L O R

SHOULD BE IN THE LIBRARY OF EVERY
PRINTER AND PRINTING DESIGNER

The Printer's Art of Color is a handbook on effective color use. It describes practical harmonies and the specific use of color as an element in typography. The frontispiece exhibits six of the famous "fifty" colors which ran in THE INLAND PRINTER. Sent postpaid for \$1.65.

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Both books are written, of course, by Faber Birren, widely-known colorist, and are available through the book department.

THE INLAND PRINTER

205 WEST WACKER DRIVE, CHICAGO

Accuracy, Speed and Profits

FOR CYLINDER PRINTER, LITHOGRAPHER,
OFFSET AND ROTAGRAVURE PRINTER

NEW Craftsman Line-Up and Register Table

Combining the geared method of line-up with an illuminating compartment for registering, the Craftsman Geared Line-up and Register Table is the most complete precision instrument of its kind known. It will produce hairline register on every close register job in a fraction of the time usually required with straight edge and pencil. Send for Folder.

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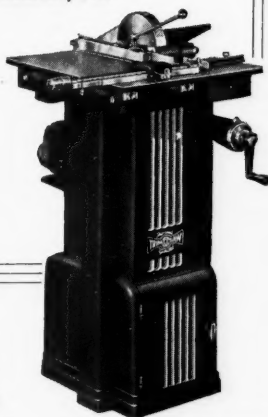
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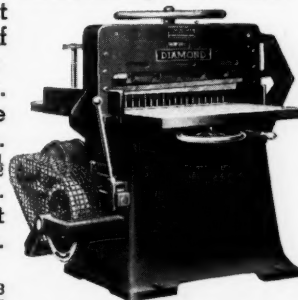
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36-INCH POWER CUTTER

● Here's a fast, powerful cutter whose safety, efficiency and economy will amaze you. It will cut a 3½-inch pile of paper with perfect accuracy. Embodies all the latest features. Also built in 34½ and 30½-in. sizes. Write for latest illustrated data.

Patent Numbers
1,836,104—1,895,440—1,923,293



**THE CHALLENGE
MACHINERY CO.**

GRAND HAVEN - MICHIGAN

CHICAGO

S-199

NEW YORK

The RIGHT HEIGHT

means a minimum of makeready and the wrong height means a great deal of makeready.

With a Hacker Block Leveller to lower high cuts and to level uneven cuts, together with a Hacker Plate Gauge to check and underlay, you can be very sure that all cuts reach the pressroom at the proper height.

Send for booklet "Cause and Prevention of Makeready."

HACKER MFG. COMPANY

320 S. Honore St., Chicago, Illinois



No. 3 Hacker Block Leveller

How Many Miters Are Cut Each Day?

Whatever the number, you should know about the high-speed ROUSE VERTICAL ROTARY MITERER.

This machine will make nearly twenty miters a minute. It will cut hundreds of interesting and attractive decorative units and border combinations from blank rules.

Prices, samples, showings of ornaments and borders, and complete information on the ROUSE VERTICAL ROTARY MITERER will be sent upon request. Write Now.

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Result of the Lifework of
One of the Country's
Greatest Color
Experts

ORIGINALLY SOLD FOR \$12.50

Now Offered

For a LIMITED Time Only

\$ **3.85**
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PAID

THESE EIGHT CARDS

Provide ten 3-color combinations on each card, a total of eighty, selected from the basic plan. A mask covers the face of the card. (See illustration of Demonstration Case.) Moving the cards up and down brings into view at will a remarkable variety of color schemes from which you may select, and with either a white, light gray, gold, or black background.

THESE FOUR MASKS

Are of light gray, so both hue and tone will appear as nearly as possible to normal. Mask A is used for 3-color combinations, Mask B for 4-color combinations, Mask C for all harmonies of 3 or more colors, Mask D for 3 colors and black.

THIS DEMONSTRATION CASE

Is used in the manner shown above, giving correct color combinations easily and quickly. (Read how to use—upper left.)

This Unique Plan

Which originally was published at \$12.50 (and well worth it!) is now put upon the market at this unusually low price—a real

SACRIFICE

A DEFINITE AND CORRECT GUIDE TO COLOR in all of its numerous ramifications. Designed after laborious years of study and experimentation and the expenditure of a large amount of money, Mr. Earhart has produced a Plan which is rightfully entitled to be called "Unique."

Clear instructions for every operation come with the Plan, making it simple and easy to achieve the most striking and unusual results. You don't guess—you KNOW—when you use The Earhart Color Plan. What a genuine satisfaction to be SURE! Buy a set today.

A Short-Cut to Unusual Color Combinations

Enables You to Give Your Customers Something NEW!

Offer Good for **THIRTY
DAYS ONLY**

AFTER WHICH
PRICE WILL BE \$5.00

To Avoid Disappointment, Get Your Order in NOW

THE INLAND PRINTER
COMPANY
BOOK DEPARTMENT
205 WEST WACKER DRIVE
CHICAGO

This advertisement was written by a paper salesman, Mr. George B. Kennedy of Washington, D. C.

Whatever Press You May Be Running



HAMMERMILL BOND

will cut your press time!

These are strong words, gentlemen, but they are not ours. They are the recorded experience of thousands of printers over these United States who have been using Hammermill for twenty and more years. These printers have found from their own cost records that job for job, the average make-ready and running time is *less* when the job is printed on *Hammermill Bond*.

Here's Some Evidence

"One of the reasons we have been consistent users of Hammermill Bond over a number of years is that it performs so well on the presses.

"We have found that *regardless of the press we may be running it on, it consistently cuts our press time*. We believe that this is due in a large measure to the fact that Hammermill Bond always lies flat and that we have never yet experienced any difficulty with torn sheets."

... But Even More Convincing ...

Will be for *you* to take a dozen or more jobs on which you have your time records and when reprinting those jobs use Hammermill Bond. Total the time and make your own comparison.

The Working Kit of Hammermill Bond is a demonstration of good printing on Hammermill Bond and there is not a job in it that you cannot duplicate in your own shop. Send for a copy of this Kit and use it as a handbook in your own sales work.

HAMMERMILL PAPER
COMPANY
ERIE, PENNA.
AGENTS IN PRINCIPAL CITIES

J-IP

Hammermill Paper Company,
Erie, Penna.

Please send me the new Working Kit of
Hammermill Bond.

Name _____

Address _____
(Attach to your business letterhead, please.)

* Original letter is on record at the Hammermill Paper Company and a photographic copy will be sent to any interested inquirer.

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The Inland Printer

The Leading Business and Technical Journal of the World in
the Printing and Allied Industries J. L. FRAZIER, Editor

Volume 96
January, 1936
Number 4

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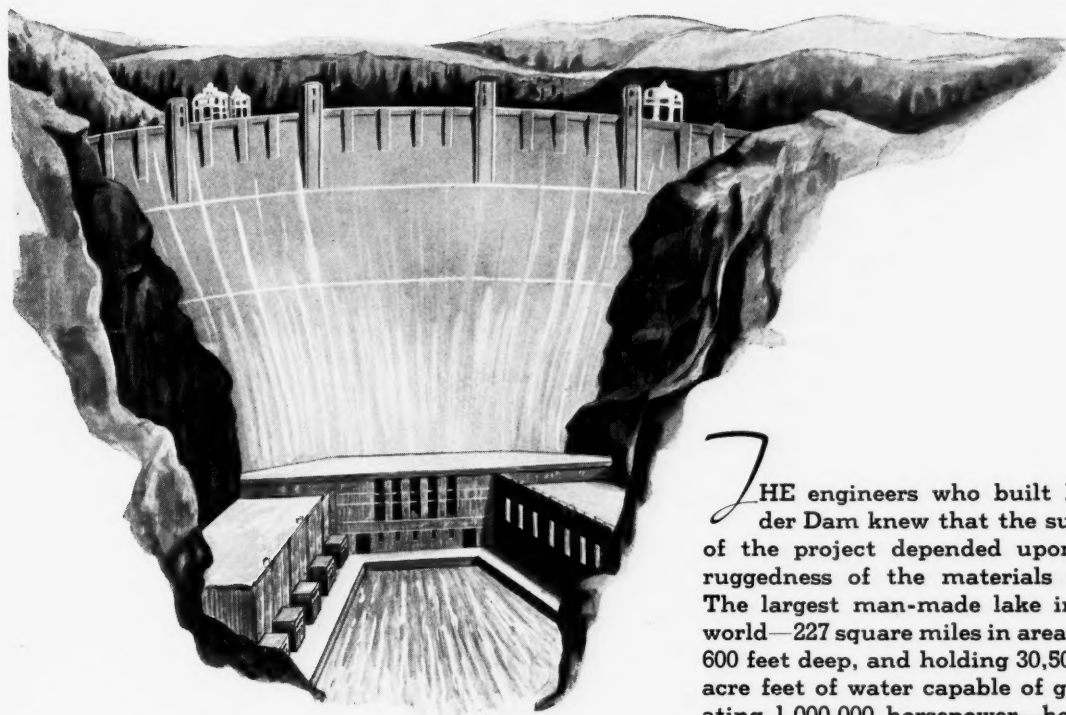
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Western Advertising: William R. Joyce, 205 West Wacker Drive, Chicago, Ill.
Eastern Advertising: Charles A. Wardley, 420 Lexington Ave., New York City

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It takes STAMINA to withstand constant pressure



THE engineers who built Boulder Dam knew that the success of the project depended upon the ruggedness of the materials used. The largest man-made lake in the world—227 square miles in area, over 600 feet deep, and holding 30,500,000 acre feet of water capable of generating 1,000,000 horsepower—held in check at a maximum strain of 30 tons per square foot by a single wall of concrete. That takes stamina.

It takes stamina, too, for a single sheet of tympan to withstand the constant pressure of long press runs—to stand up under the relentless pounding of type and slashing of sharp-edged rules—to resist moisture and temperature changes.

That's why Cromwell Tympan has been the choice of leading printers throughout the world for over a half century. Try it yourself—be convinced! Sold in rolls or cut and scored for all high speed presses. Ask your paper merchant for free working samples or write direct.

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SPECIAL PREPARED
Tympan Paper



THE CROMWELL PAPER CO.

4801-29 S. Whipple Street, Chicago

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..to profits

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★ Do you have to wait for matrix distribution before shifting from one type face or size to another? Intertypes distribute into both magazines while either is being used for setting!

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★ Obsolete composing room methods are the scarecrows to profits which are available to those who disregard the hoaxes of business habits—and adopt the latest Intertype Profit-Earning Methods of type composition.

SET IN BETON FAMILY
AT 360 FURMAN STREET, BROOKLYN

...Step Ahead with Intertype